

1-6-2003

Columbia Chronicle (01/06/2003)

Columbia College Chicago

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Recommended Citation

Columbia College Chicago, "Columbia Chronicle (01/6/2003)" (January 6, 2003). *Columbia Chronicle*, College Publications, College Archives & Special Collections, Columbia College Chicago. http://digitalcommons.colum.edu/cadc_chronicle/564

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COLUMBIA CHRONICLE

Volume 36, Number 14

Columbia College Chicago

Monday, January 6, 2003

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JAN 6 2003

COLUMBIA COLLEGE LIBRARY

Riding the radio waves



Stacie Freudenberg/Chronicle

Students from Dyette Academic School listen to Keysha Keyz, Disc Jockey at WGCI, explain the inner workings of the radio broadcast business. Students were also given a tour of Columbia's radio station, WCRX, in the 33 E. Congress Parkway building.

Latino Alliance assembly draws college officials

○ Administrators promise to address issues raised at meeting

By Angela Caputo

Assistant Editor

More than 100 students and faculty, and five administrators, participated in a Latino Alliance-sponsored assembly Dec. 12 to bolster administrative support for campuswide multicultural issues.

The forum gave students an opportunity to speak with administrators who made public commitments to meeting the needs of Latino students.

"I think it was incredibly productive," said Mark Kelly, vice president of student affairs.

Latino Alliance President Jessica Guzman said she agreed. However, Guzman said she feels "kind of iffy because the assembly seemed to go too well—there was no friction."

"We'll see how willing the administration is to work with us and get things done," said Latino Alliance Vice President Nick Gomez.

Administrators present included Provost Steve Kapelke, Acting Dean of the School of Media Arts Doreen Bartoni, Dean of Students Sharon Wilson-Taylor, President Warrick L. Carter's Chief of Staff Paul Chiaravalle and Kelly.

Carter was not in attendance at the assembly but he met with alliance leaders on Dec. 11 in a

closed-door session to discuss their concerns.

On Carter's behalf Kelly said, "[President Carter] is the first black president of a private college in Illinois. I think he understands what the stakes are on this." As of press time, Carter was unavailable for comment.

Percentage-wise, faculty attendance was low. Despite the fact that the Latino Alliance called all of the academic chairs and deans campus wide, fewer than five attended, said Guzman.

"We were pretty disappointed that they didn't show. It makes you wonder how much they really care," Guzman said.

Beginning next semester, the Latino Alliance executive committee will join college administrators to lead a task force with the charge to fill gaps in the college's services to Latino students, Kelly said. Director of the Latino Cultural Affairs Office Ana Maria Soto will chair the committee and the Office of Student Affairs staff will also participate, he said.

Among the issues students plan to address through the task force are boosting the number of Spanish-speaking faculty members and financial aid representatives, and to address Latino student retention and recruitment.

Administrators were unable to commit to the number of new faculty members that will be

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Credit cards turn into campus nightmares

○ Students find themselves with increasing amounts of debt as they move through school

By Danielle Dellorto

Contributing Writer

Bills, Bills, Bills. From credit cards to student loans, some students can't say no to charging and are now buried in debt.

Twenty-year-old Ashley Jackson, a junior majoring in broadcast journalism, said she already feels like she is in way over her head. Jackson said she charges everything from food to clothes and books. Jackson has three credit cards with balances totaling more than \$4,000, in addition to almost \$20,000 in student loans.

"Some days I think I will never be able to pay off my debt," Jackson said. "I don't even know where to start to get ahead."

And Jackson is not the only one. College students in the Midwest carry

the highest average credit card balance (\$2,478), according to a study conducted in 2001 by student loan company Nellie Mae.

The most common attempt people make to lower credit card debt is transferring their balances from one card to another, experts report.

Columbia student Shawna Wolff chose this option about seven months ago.

"My debt got overwhelming," Wolff said. "I thought if I could combine all of it and pay all of it in on one bill; it would be a lot easier."

Wolff, who had seven credit cards before consolidating them, charged items such as clothes, books, Christmas presents and vacations.

By transferring her balances onto one card, she now has only one bill at a lower interest rate than most of her other cards had.

"It is a good choice for me," Wolff said. "I choose to have the company take the monthly bill right out of my checking account every month, so I know it is

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CREDIT CARD DEBT

	1998	2000	2001
% with credit cards	67%	78%	83%
Average # of cards	3.5	3	4.25
% who have 4 or more	27%	32%	47%
Average debt per student	\$1,879	\$2,748	\$2,327
Median debt per student	\$1,222	\$1,236	\$1,770
% with \$3K to \$7K in debt	14%	13%	21%
% exceeding \$7K in debt	10%	9%	6%

All information provided by Nellie Mae

Graphic by Ashleigh Pacetti/Chronicle

Briefly... News and Notes

Famed author to address censorship for fiction class

Playwright and filmmaker Sam Greenlee will discuss the industry, government and society censorship in Gary Johnson's Critical Reading and Censorship class at 6 p.m., on Thursday, Jan. 9, in the 624 S. Michigan Ave. building, Room 1205.

An acclaimed novelist and poet, Greenlee battled censorship writing his award-winning novel and later film, *The Spook Who Sat By the Door*, which is about the CIA's first black agent who drops out to train young black Chicago militants.

In continuous print since 1969 and translated into six languages with over a million copies in circulation, *Spook*—Greenlee's satire of U.S. civil rights problems in the '60s and a serious look at black militancy—was called "deadly" by Newsweek. Time magazine said the book "blends James Bond parody with wit and rage."

For more information, call (312) 344-7611. The event is free and open to all.

Debate tackles pending U.S. war with Iraq

The Public Square, one of the community partners of the Cultural Studies Program at Columbia, is sponsoring a public debate on the potential of war with Iraq on Jan. 6 at the Harold Washington Public Library, 400 S. State St. The event is free and open to all. Some of the issues slated for discussion are:

Should the United States go to war against Iraq? Alone, or only as part of the United Nations? What are the goals of military intervention? What are the costs? What are the peaceful alternatives? Why Iraq? And why now?

The event will begin at 5 p.m., in the Harold Washington Library Center Auditorium.

Admission is free, but reservations are strongly recommended.

Check out the new online ticket form at www.publicintellectuals.org/ticketform.html, or call (312) 993-0682.

The debaters will be: Peter Berkowitz, contributing editor to *The New Republic*, professor of law at George Mason University, and a research fellow at the Hoover Institution; Rashid Khalidi, Palestinian activist, frequent commentator on NPR, and professor of history and Near Eastern languages and civilization at the University of Chicago; Katha Pollitt, columnist ("Subject to Debate") for *The Nation*; and Raymond Tanter, a regular on MSNBC, a visiting fellow at the Washington Institute for Near East Policy, a professor of political science at the University of Michigan and former adviser to President Reagan.

Shirley Jahad from Chicago Public Radio will moderate.

The Chicago Public Library is co-sponsoring the event.

Presentation highlights noted artists work

The college community is invited to attend the Intersections lecture "Stark Strangling Banjos: Linguistic doubleness in the work of African-American artists David Hammons, Harryette Mullen and Al Hibbler," which features Paul Hoover, director of Columbia's poetry program.

Making use of music and slides, Hoover will explore the use of cultural puns in Mullen's poem "Must and Drudge"; Hammons's conceptual art work; and Duke Ellington's song "Do Nothin' Till You Hear From Me," which was written especially for Hibbler. Hoover will also explore similar types of puns in rap music.

The lecture is at the Chicago Cultural Center, 78 E. Washington St. on the fifth floor, Thursday, Jan. 9, from 6 p.m. to 7 p.m.

The event is free and open to the public. For more information, visit www.intersections.colum.edu.

If you have an upcoming event or announcement, please call the Chronicle's news desk at (312) 344-7255.

Around Campus



Angie Guzman, performing as 'Mya,' competes at the Wanna Be An Idol contest Thursday, Dec. 19, in the Conaway Center, 1104 S. Wabash Ave. The Columbia College Association of Black Journalists organized the event to raise money for their trip to the National Association of Black Journalists' annual convention, to be held in August 2003.

Stacie Freudenberg/Chronicle

Payroll Department goes online

○ Officials say they are still working out some kinks in system

By Ana Hristova

Staff Writer

Columbia's Payroll Department is introducing a new online payroll system designed to eliminate paperwork and simplify the processing of student workers. The system, which is still being tested in several departments, is expected to become the standard operating procedure on campus by Feb. 15, 2003.

"The school has grown and we have many students," said Tracy Cargo, payroll director. "I had to come up with a way to get everything in on time and make sure that the right people are paid."

According to Cargo, the new system which uses the school's existing web-based software product PeopleSoft, makes balancing more accurate and saves time and unnecessary trips to the Payroll Department. Previously, supervisors had to gather and approve students' timesheets and then take them over to the 600 S. Michigan Ave. building. Now they can enter the information at their desks, approve it and send it to the Payroll Department via the Internet.

"The supervisors are writing [the information], then we turn around and make the same thing," Cargo said. "It is unnecessary and takes four to five days to put everything in order." With the new system, if the supervisors completed their work on Monday or early Tuesday, Cargo could confirm hourly payroll that same Tuesday or Wednesday.

Before choosing to continue using PeopleSoft, Cargo talked to representatives of other vendors like Kronos and Ceridian about purchasing a time and attendance program to connect the growing Columbia campus while using equipment the school already owns. But, in addition to charging almost \$300,000, Cargo said Kronos and Ceridian failed to overcome the technical challenges each department presented.

After talking to Robert Richley, PeopleSoft programmer and developer, Cargo said she decided the most efficient solution would be to use the PeopleSoft product the school had upgraded. Richley accommodated PeopleSoft 8 to serve Columbia's needs and presented the system, which is now being tested in several departments.

"It works for Columbia and it has saved us a lot of money," Cargo said. "I have more people that are happy than unhappy with it."

The Film and Video Department, the Writing Center and the English Department are a few of the departments participating in the pilot program testing the system.

"I like it," said Michael Bright, administrative assistant in the Film and Video Department, which is Columbia's largest student employer, with 170 student workers. "I am sure that it helps payroll quite a bit because they have so much stuff to process," he added. "But it is relatively easy to use. I was able to go and do it right the first time."

Bright, whose department entered the program on what he said seemed to him short notice, said he thinks there are still kinks to work out and that some of the information in the database is inaccurate. He said because of his other responsibilities, it usually takes him a day to enter the information and send it to payroll, work that on a quiet day would take him about three hours.

Harold Holt, secretary in the English Department, said he likes the system and finds many advantages to it.

"Since I don't have that many students to put in, I have only eight, it is simple to me, it is pretty efficient," he said. "It ensures that students can't just fill out timesheets for hours that they are not even here. I know exactly what I am putting in because I know exactly when they were here."

Still, the positive response the new system is getting, however, is mixed with some criticism. The

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Latino

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added to the school's payroll by 2004.

Kelly said Spanish-speaking staff in the financial aid office "should be in place soon," though he did not set a date.

Kapelke also committed to meeting each semester with the Latino Alliance executive committee to keep dialogue flowing and evaluate the college's progress in meeting its goals.

"It isn't like we didn't realize these issues existed before," Kelly said. "But [the task force] will bring more energy to these issues," Kelly said.

The assembly followed a Dec. 4 speak-out at which approximately 30 students organized to give their message to the Columbia administrators who were in attendance

Latino students have a history of drumming up social support for multicultural issues at Columbia. Seven years ago, students addressed Columbia's administration in a similar manner.

The initial wave of student activism led to the hiring of three Latino faculty members and the opening of the Latino Cultural Affairs Office.

However, during the last rise in activism "they hired a couple of Latino faculty immediately, and then they didn't hire anyone for nearly 10 years," Guzman said.

"The Latino Alliance has no intention to back out from what we started," she said. "We're going to keep them on their toes."

Library staff donates presents to family

○ Plans already underway for follow-up next Christmas

By Renee Edlund
Staff Writer

Last month, the Glorier family celebrated Christmas with a little help from the Columbia library, which chose one family from a collection of letters sent to a post office in Chicago.

A letter addressed to Santa Claus, written by Steven Glorier, 10, said he was one of 13 children, all in need of winter clothing.

"Our grandmother name is Sadie. Our grandmother does everything she can to provide for us," Glorier wrote. "But after she pays all the bills and rent, she can't buy us all the things we need. We run out of food and other things we need every month. Santa, we need winter clothes now. And my grandmother need things to. She has neglected her self for us. We pray and ask god to bless you to be able to help us. We love you. Thank you, Santa," read Glorier's letter.

"I have four brothers. Their names are Aaron, Samuah, Julius and Elvis. I also have eight sisters. Their names are Christen, Sakitta, Sade, Brittany, Nina, Jillisa, Sherice, Torri," Glorier continued. A list of the children's pant, shirt, shoes and coat sizes

were enclosed in the letter, along with the age of each family member.

This was the second time the library donated to a family. Michelle Ferguson, administrative assistant for the library, said there was a connection between the family chosen last year and the Gloriers.

"Ironically, the family we chose last year lived only a street away from this year's family," Ferguson said.

Two carloads were necessary to help deliver the clothes, coats, food, toys and money donated to the 13 children and their grandmother. Although the grandmother knew of the delivery, the children were both surprised and elated, said Ferguson.

"Unfortunately, so many things have happened to the grandmother. Her daughter died and she was left to care for the children," Ferguson said. "It was such a blessing to help such a wonderful, warm family," she said.

Columbia library staff, department members and students were all encouraged to give to the Glorier family. Ferguson said she is also grateful for those who volunteered.

"It was just wonderful to see others going above and beyond," she said.

Ferguson also said the library staff has made plans to pick another family from another letter next Christmas.

Payroll

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Writing Center, which is the second largest student employer with 80 students, is unhappy with the software.

"The effectiveness of this new system for us is counterproductive," said Tanya Harasym, administrative assistant at the Writing Center. "For other departments that have five or 10 employees, this might not be a burden but I can't see all the benefits for us."

Harasym said she feels that the new system, besides having many flaws, creates additional work and deflects the responsibility in the case of a mistake. She also said she thinks that the Payroll Department hasn't been very cooperative in working with the center.

"They don't seem to want to address our concerns about the volume of employees we have,"

Harasym said. "We simply can't afford the time it takes. They gave us a system and now we are finding all these problems for them. And it is not our job to be doing [this] kind of work."

"Right now I have more criticism than I have praise," said Nicholas Aquina, secretary, at the Writing Center, who helps Harasym process the timesheets. "It has a lot of bugs. Right now it is difficult to do entries because information either isn't accurate or isn't current. It is a lot of extra work."

"We are developing the system with the departments," Cargo said. "That is why we started with a small group." She said she doesn't think they could have completely developed the system before introducing it, because they don't know who is

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Debt

Continued from Front Page

getting paid and my \$5,000 debt will be paid off in 24 months."

Money managing expert, Rudy Cavazos, said transferring credit card balances to one card can be a great option for students, if it is done correctly. Cavazos is the director of Corporate and Media Relations at Money Management International, which is the largest full-service, nonprofit credit counseling organization in the country.

Cavazos said the most important thing students need to do when deciding whether to transfer the balances from one credit card to another card is to understand the details in the disclosure statement.

First find out how long the introduction period is for the new card. If they are offering zero percent—you want to know for how long. The longer, the better.

Also look at what the interest rate will be once the introduction period is over.

Cavazos suggested finding a card that offers a low, fixed interest rate.

"Most consumers will not pay in full the balances that they transferred over to the card with the low introductory rate," Cavazos said. "People just don't do it. It's a great idea, starts off as a great plan but in the end, consumers just don't fulfill their commitment."

Student loan company Nellie Mae affirmed this statement. According to their data, most students, by their graduation day, have more than doubled their debt from when they entered college.

Another important thing to look for in the disclosure is the grace period on the card. Cavazos suggests picking a card with a minimum grace period of 20 days but said a card with a 25 day grace period is a great deal.

Finally, pick a card that does not charge to transfer balances.

"The competition for credit card customers is stiff, it's fierce," Cavazos added. "So there are plenty of credit card issuers that can offer you one that will not charge you for transferring your balances over to their card."

Debt consolidation is also an option but is harder for students to obtain.

"Consolidating your cards will be more difficult because, one, you are a student and, two, you probably don't have a substantial annual income to

qualify for a bill consolidation loan," Cavazos said. "You have so many factors already against you."

According to Nellie Mae, nearly 45 percent of students have four or more credit cards by their second year in college.

The number one thing Cavazos said to remember if you do obtain a bill consolidation loan is to get rid of your credit cards.

"Tear them up and close those credit card accounts because too many people forget to do that and end up in the same situation nine months down the road," Cavazos said.

Paying off student loans on credit cards is a serious mistake—and a sign that credit trouble is on the way.

"It is a serious red flag that you need some help if you are paying off loans on credit cards," Cavazos said. "You don't want to use your credit card to pay those types of things."

He said when you are using your credit card to pay normal household expenses such as groceries and utility bills; it is a bad thing too.

Another sign of trouble is habitually making late payments to creditors or borrowing from one credit card through cash advances to pay off another credit card.

"There are many students out there that have questions regarding money and credit," Cavazos said. "These issues were never really covered in school so there are a lot of misconceptions. There is nothing wrong with calling for some help."

Cavazos said filing for bankruptcy is the "10-year mistake" and bankruptcy should be the absolute last option.

"The reality is, it ruins your chances of buying a car or a home for ten years and only takes away your credit card debt, not your student loans," Cavazos said.

According to Cavazos, student loans are nondischargeable under any bankruptcy filing.

"You need to definitely take a look at your personal finances today. Make a plan to get them in order and talk to a counselor—it's free," Cavazos said. "You just need to do something before it gets too out of hand."

Visit www.moneymanagement.org for free online counseling or call (866) 889-9347 to talk to a credit counselor 24 hours a day.

The Editor's Desk



Georgia Evdodiadis
Co-Editor-in-Chief

Things to think about:

● So we rate video games, similar in fashion to the way we rate movies. Yeah, well, why is it that the games we're trying to keep away from the kiddies, like *Grand Theft Auto 4* (yes, Virginia, it is about stealing cars and getting hookers and killing cops), why do we rate those games "M" for "Mature"? To a 13-year-old kid, that's like rating it "C" for "Cool" or "R" for "Rebellious." I say we rate games like *Assassin 2* with a less desirable moniker. Let's say they're "E" for "Educational" or "N" for "Nerdy."

● You know what? I want the economy to tank so that that smug little monkey GWB will get kicked out of office in 2004. Preferably by a woman.

● Now that the holidays are behind us, it's only a matter of time before a major snowfall hits us, bringing with it all the lawn furniture of Chicago. It starts to look like some snowy version of *The Road Warrior*, and people get absolutely crazy over those spots they shovel out. I have seen, with my own eyes, a man become so enraged over someone moving his paint cans and parking in "his" spot that he keyed the other car. What are we, savages?

● What's more insulting, that Trent Lott said something racist or that he then claimed on BET to be in favor of affirmative action? Man, he was kissing so much ass he practically joined the Black Panthers on national television.

● Do they make movies anymore that don't have lesbian sex/kissing scenes? I don't think they do. Before I have to sit through another protracted and irrelevant shot of some starlet licking some other young starlet's face, I want to see Jude Law and Ben Affleck do it.

● Speaking of cashing in on lesbian scenes, do they even let Madonna act anymore if she doesn't kiss a woman? Should they let her act anyway?

● Late-night advertising is one of the great enigmas of our time. It is, simultaneously, both more and less depressing than regular ads. More because the product is frequently targeted to the drunk, sexually frustrated, unemployed or insomniacs in our society. Less because these companies believe the late-night demographic is too stupid to handle the complicated emotional manipulation in prime-time commercials and merely bombard us with plaintive and urgent requests for money.

● When is someone going to stop Michael Jackson? Maybe someone should tell him that Lisa Marie Presley is single again.

● How on God's green earth did Richard Roeper ever get a job reviewing movies? How did he ever get a job, period? And why do I feel dirty after reading his column? And why is this more like a Roeper column than any other I have ever written?

● Hundreds of Muslim immigrants were rounded up in California on Dec. 18 for not registering with the government. Tell me what you think about that, and I can determine your stance on 99 percent of the current events issues in this country.

● According to the Associated Press, two people are suing Domino's, claiming that they got pizza with pubic hair on it. They're asking for \$150,000 each. I can't decide if that's fair or not.

● Page one of the Woman News section of the Chicago Tribune, Dec. 18, 2002 informed us that many social events at colleges and universities include members of the opposite sex consuming alcoholic beverages. I am shocked and appalled. Have they been to Brigham Young University as part of this "investigation"?

● When did advertisers convince us that diamonds equal love? How? Now the only possible way for a man to express his everlasting adoration is for him to spend three months' salary on a piece of hardened carbon. There is a diamond website where future brides (and bride wannabes) can design their own engagement rings. (Sigh.) How romantic.

● Health insurance in the United States doesn't cover birth control, but it covers Viagra and prenatal and postnatal care. Women everywhere still make less money for working the same jobs. In China, parents sometimes kill their female babies in hopes of later having baby boys. Women in Nigeria are sentenced to death by stoning for adultery, but the men are not charged at all. And rather than focusing on these issues, the National Council of Womens Organizations has spent months trying to get women into some golf club somewhere—and they wonder why the feminist movement is dying out in this country...

● Did you know that Def Leppard just came out with a new album? Did you know that they were still together in the first place? Yeah, me neither.

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Applications are available at:

Student Financial Services,
 600 S. Michigan, Room 303
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 623 S. Wabash, Room 300

David Rubin Trustees' Scholarship

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Deadline: April 1, 2003

Hermann Conaway Scholarship

\$2000 for one academic year (\$1000 awarded in Fall, 2002 and \$1000 awarded in Spring, 2003). This scholarship is for full-time outstanding students who have demonstrated leadership ability on Columbia's campus or beyond.

Deadline: March 14, 2003

Thaine Lyman Scholarship

\$1000 maximum award for the Fall, 2002 semester. This scholarship is for full-time **television** students who have at least 24 credit hours earned at Columbia.

Deadline: March 14, 2003

Hillary Kallish Scholarship

\$2500 maximum award per academic year (\$1250 awarded in Fall, 2002 and \$1250 awarded in Spring, 2003). This scholarship helps medically and financially challenged students complete an undergraduate degree. (Part-time students are eligible to apply.)

Deadline: April 1, 2003



www.colum.edu/scholarships

FUSION brings people together

○ Students bring fun, food and entertainment to children's home

By Fernando Diaz
Staff Writer

Christmas came early for the boys and girls at the Uhlich Children's Home on Chicago's Near North Side. On Dec. 15, Columbia student organizations hosted a three-hour event that afternoon, which included dancers, singers and a carnival for residents of the home.

FUSION, Columbia's multicultural student organization, in conjunction with the Latino Alliance, "decorated a 7-foot tree with the kids, painted a mural and made ornaments," said Dominic Cottone, director of student leadership at Columbia.

The organizers expected more volunteers to show up, but said they were able to make do.

A group of students that form the groups Drunken Munkee and 360 degrees found a DJ for the event at the last minute.

"A lot of the kids were coming up to us afterwards while we were cleaning up and saying, 'Thank you. I had a really good time,'" said FUSION co-president Laila

Alchaar.

The two organizations spent almost a month and a half planning the event.

"We worked hard logging [recruitment] hours for Murphy Monroe [director of Admissions]," Alchaar said, which involved calling prospective Columbia students.

The group also received Frisbees and temporary tattoos the Freshman Center brought to the children.

About 25 volunteers showed up to entertain the almost 50 children that attended the party. Allison Winton, the volunteer coordinator for the Uhlich Children's Home said she was especially happy with the turnout and the positive effect the volunteers had on the kids.

In a letter she sent to the school, Winton expressed her thanks for "the opportunity to expose [the] youth to positive young adults like [the volunteers] who role-modeled social responsibility."

She also said that December is a "stressful time of year" for the children, who range from 7 to 17 years of age. The home is one of the city's residences for children who have been removed from their homes for various reasons.

While they are living in the home, they are designated wards of the state and have little contact with their families. According to Alchaar, the volunteers' attention

helps the children connect with people.

"We were a little worried because we didn't know what to expect," Alchaar said.

The party took place in the gym, where the children were "allowed more freedom than in their regular dormitory groups," said Gabrielle Watkins, FUSION's other co-president.

She credits the success of the event to the personal connections Columbia student volunteers were able to establish with the children.

"We didn't make [them] feel like charity cases," she said.

The idea for the event was inspired by work that Latino Alliance President Jessica Guzman had done during high school.

"We wanted to bring Columbia students together to do something for the community," Alchaar said. "It was really nice to see people come out of the school environment."

The event also received support from the Office of Student Affairs, which helped promote the event, the Admissions Office and the Office of Student Leadership.

This event is FUSION's second-largest function of the semester, and drew largely on the efforts of one of its presidents, according to Cottone. "[Laila] did everything basically," he said.

Payroll

Continued from Page 3

working for whom. Departments testing the system are going over the lists of their employees and telling Payroll whose name to take off or put on.

"Their first couple of attempts are not going to be the way they want it," Cargo said. "But eventually, within two or three payroll periods, it will be right where they need it to be."

Cargo said she doesn't agree that the Payroll Department hasn't been open to feedback.

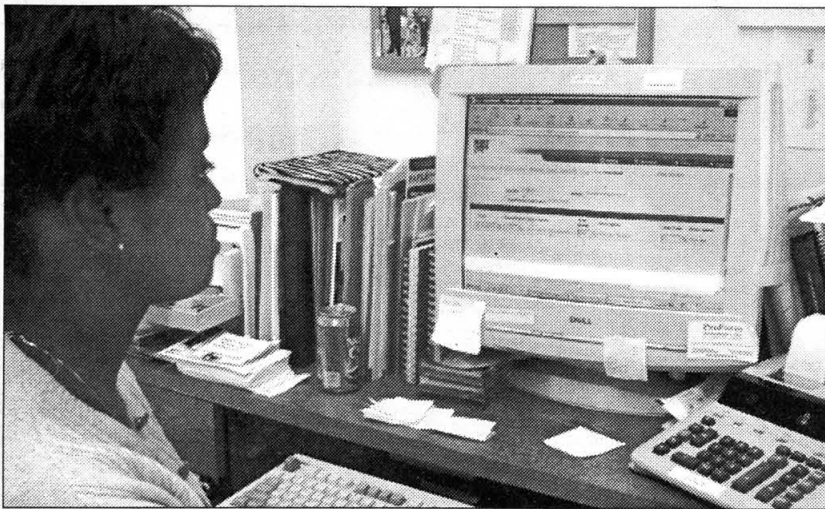
"That can't be true," she said. "I have left the office and gone to the different departments to sit down and talk to them and help them. Anybody that called, I helped."

According to Cargo, supervisors are going to either write the information out on a sheet of

paper or do it online. Their job is to process the payroll for their employees. With the new system, Cargo said that they aren't doing anything different besides using computers instead of paper. It is a misconception around campus that students process their own timesheets, when it is the supervisors who do that work.

Cargo said she remains optimistic about the future of the new system, and the school is entering a new era and everyone will have to adjust.

"I think that the big picture would be at one point, when everything is up and running, we have worked out all the bugs, the students themselves would be able to sign on, enter their time and the supervisor would go behind them and approve it," she said.



Stacie Freudenberg/Chronicle

Tracy Cargo of the Payroll Department works on Columbia's new online payment system.

New labs set for spring

○ Computer labs in Conaway and residence center planned

By Michael DesEnfants
Staff Writer

When students come back for the spring semester they can look forward to a couple of new additions to the campus.

Columbia hopes to open both of its new computer labs, one located at the Hermann D. Conaway Center on 1104 S. Wabash Ave., and another in the residence center at 731 S. Plymouth Court.

The residence center lab—aka "super lab"—will be open to students 24 hours a day, and will replace the café previously there.

The lab will have 50 Internet-ready computers, according to Mark Kelly, vice president of stu-

dent affairs.

The Conaway Center lab will be on the mezzanine level and, according to Kelly, will be similar to a cyber café. Students will be able to purchase food and beverages at the center while they work on the computers. Like the "super lab," the Conaway Center's will also have 50 new computers.

The lab projects have been in development for about two months, according to Kelly, but the need has been around for a while.

Kelly said the labs were put in for a few reasons. "Students at the south end of campus had concerns," he said. "They were having to hike to the 600 S. Michigan building to use the lab there."

Brian Health, a sound recording major, said he was very excited about the addition of a 24-hour lab. "With my busy schedule, a 24-hour computer lab would really help, and would make me like Columbia even more," he said.

Poetry MFA helps library nab grant

○ Columbia's collection brings money for consortium literature efforts

By Lisa Balde
Staff Writer

As a result of its efforts to collect works by contemporary Illinois poets, Columbia's library was awarded a \$1,182 consortium grant from the Illinois Cooperative Collection Management Program. The program allows more than 100 libraries throughout the state to share their collections with each other.

The grant, entitled "Illinois Authors: A Literature Partnership," follows the ICCMP's framework in allowing schools to enhance their collections in a particular literary area for the purpose of sharing it with other Illinois libraries.

"What's most important to me is that it's about sharing," said Library Director Jo Cates. "It's amazing what you can do with that kind of money, when you're buying these kinds of materials."

A group of college library representatives started the grant last year after they decided it would benefit students to have a more precise and extensive statewide collection of literature.

In order to submit Columbia's library, Electronic Resources Librarian Jessica Alverson, who is also the library's liaison to the English Department, prepared a short proposal last March detailing the staff's plans.

"It was a brief proposal about what we would be collecting—a comprehensive collection of [poetry] by Illinois authors," Alverson said.

The compilation of works was chosen in order to compliment the new Poetry MFA that will officially begin instruction within the graduate program as of fall 2003.

"Because of our curriculum needs, we felt it was an area where we could grow and diversify," Cates said.

Columbia shared this year's grant money, which totaled \$14,300, with 13 other colleges throughout the state, including Loyola University, DePaul University and the University of Illinois at Chicago.

All materials purchased with this money must be available for all other schools within the state to use.

"In the grant process, there's certain criteria that must be met," said Kimberly Hale, the head of collection management for Columbia's library. "How does it impact the statewide collection, and is there a need [for the school] to build in those areas, for example? It has to be of universal benefit."

This is not the first time the library has won this type of "sharing" grant with the ICCMP. In 1999 and 2000, it received \$10,728 to purchase a collection of business-related books with arts, entertainment, sports and hospitality management.

Also in 2000, the library's staff was able to buy independent films made by women through an ICCMP grant of \$9,900.

As one of the largest departments at Columbia, the library is always looking for opportunities to find funding for the purpose of further expanding its collection of books, video and audiovisual tools.

Now that Columbia has established itself with the ICCMP, Cates said, the college could expect to be involved in more programs, including those that involve cooperative collection partnership grants like the ones that it has previously been awarded. Hale is currently looking into one that will help increase the library's theater collection.

Alverson plans to meet with members of the Poetry Department as soon as possible to discuss which materials would best suit the needs of the students within that area of learning. According to Hale, all money received from this grant has to be spent by August 2003.

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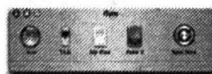
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Herbal cold remedy frozen out

○ Study finds echinacea no more effective or harmful than placebo

By David B Caruso
The Associated Press

PHILADELPHIA—Echinacea, a popular but largely untested herbal remedy for the common cold, showed no benefit when given to a small group of college students with sore throats and stuffy noses, researchers say.

University of Wisconsin researchers gave capsules of the herb to 73 students suffering from cold symptoms. Another 75 got a placebo, or dummy pill, made of alfalfa. After 10 days, both had gotten equally ill, the study said.

"Compared with placebo, unrefined echinacea provided no detectable benefit or harm," researchers wrote in the study published in Tuesday's edition of the *Annals of Internal Medicine*.

According to the study, individuals in the placebo group were sick for an average of 5.75 days, compared to 6.27 days for the group given echinacea.

Echinacea flowers blossom throughout North American prairies and plains. Americans annually spend about \$300 million on the herb, according to the National Institutes of Health.

In an editorial accompanying the Wisconsin study, Dr. Ronald Turner of the University of Virginia School of Medicine said anecdotal reports about echinacea's benefits were "difficult to ignore," despite discouraging research, and deserved further study.

Most of the study was funded by government grants. Researchers also received funding from Shaklee Technica, a maker of herbal supplements whose echinacea capsules were used in the study.

At least two large studies in Germany concluded the herb was safe and effective for treating cold symptoms. And a 1999 study of 95 employees at a York, Pa., nursing home found that drinking four to five cups of echinacea tea at the onset of a cold, followed by at least a cup a day, diminished symptoms and could cut the time of illness from about 14 days to about four days.

Dr. Frank Lindenmuth, an adjunct professor at York College who conducted its study, hadn't seen the Wisconsin study but noted that only a few of the herb's 200 different forms sold worldwide have been tested.

It's possible, he said, that certain blends of the root like hot teas work, and others like capsules or pills don't.

"It's one of the big problems with the health food industry," he said. "In a lot of cases, you don't know what you're getting."

Tobacco continues to be top killer

○ Report says smoking still a leading cause of death in United States

By Kenadal Kelly
Oklahoma Daily (U. Oklahoma)

(U-WIRE) NORMAN, Okla.—Cigarette smoking continues to be a leading cause of death in the United States, according to the Centers for Disease Control and Prevention's April 12, 2002 Morbidity and Mortality Weekly Report. The report said that from 1995-1999, smoking killed more than 440,000 people in the United States each year.

Tobacco kills more people than AIDS, murder, suicide, fires, alcohol and all illegal drugs combined, according to another CDC Morbidity and Mortality report from May 23, 1997.

In Oklahoma, 34.8 percent of young people between the ages of 18 and 24 are current smokers, according to a 2001 Oklahoma Behavioral Risk Factor Surveillance Survey.

The same survey also revealed that 8.1 percent of young people between the ages of 18 and 24 are former smokers, and 57.2 percent have never smoked.

Chief of Tobacco Use Prevention Services Doug Matheny said one of the main reasons young people start smoking is due to the positive image of tobacco products that has been created over the years as a result of the industry's billions of dollars of advertising.

"The only new customers come from young people," Matheny said.

He said the highly advertised cigarette brand Marlboro was made to appeal to young people.

"Seventy-five percent of high school students in Oklahoma who smoke, smoke Marlboro," Matheny said. "Only 35 percent of adult smokers smoke Marlboro."

College freshman Paige Beasley agrees that advertisements by tobacco companies influence young people.

"I think advertising is very powerful, and when you see stuff everywhere, whether you admit it or not, it influences you," she said.

Along with advertising their products to youth, tobacco companies know that 70 percent of smokers want to quit, but can't, according to the CDC's website on tobacco use.

Tobacco companies also know that of the smokers who try to quit, only about 3 percent succeed, according to the Dec. 23, 1994 Morbidity and Mortality Weekly Report.

Beasley is one of the scant few who managed to quit.

"I started smoking when I was like 17 and I quit before I turned 19," she said.

Beasley said she started smoking initially because it was a social activity, but it soon became a stress release.

"I didn't like the way it smelled and I was getting sick, getting colds all the time, and I didn't like the way it made my voice scratchy," Beasley said. "So I just stopped. It wasn't easy."

College freshman Travis Spain has not been able to

quit smoking yet, but said he wished he could quit.

"I really need to," Spain said. "I know it's bad for me ... but it's a lot more difficult to quit than putting them down and not picking them up again."

Spain said he started smoking at the age of 15 or 16.

"I really don't know [why]," Spain said. "Everyone in my family smokes and all my friends smoke so I've been around it forever."

However, damage done by smoking is not limited to just the smoker.

A 1992 study by the Environmental Protection Agency Office of Research and Development found that secondhand smoke is responsible for approximately 3,000 lung cancer deaths per year among non-smokers.

College freshman Amber Brooks said she suffers from asthma now because her stepfather smoked when she was little.

"My asthma was a lot worse when he did smoke, but when he quit it got a lot better," Brooks said.

Along with lung cancer deaths, smoking during pregnancy resulted in an estimated 599 male and 408 female infant deaths annually, according to an April 12, 2002 Morbidity and Mortality Weekly Report.

And not only is tobacco deadly, but it is also costly to the economy.

The economic costs of smoking are estimated to be about \$3,391 per smoker per year, according to the April 12, 2002, Morbidity and Mortality Weekly Report. The same report also said that for each pack of cigarettes sold in the United States, the nation pays an estimated \$7.18 in medical care costs and lost productivity.

Along with costing the government, individual smokers also pay a price in insurance costs.

For a level-term 30-year \$100,000 life insurance policy, it would cost a healthy nonsmoking 30-year-old male \$137 per year, said Jack Pinion, an insurance agent at Allied Insurance in Norman, Okla. Pinion said for a man of the same age who smokes, the cost would be \$340 per year.

"They think the mortality rate is higher for smokers than nonsmokers," Pinion said. "They die quicker."

Kim Cobble, an insurance agent at Shelter insurance, said one of the biggest factors when giving quotes on insurance is if the client smokes or not.

"Smoking is going to cost more because we don't expect you to live as long," Cobble said. "Your [price is] going to be raised up for being a smoker."

Even though smoking kills so many people and costs the government such a large amount of money, Matheny said smoking will never be made illegal.

"No one is proposing prohibition because it doesn't work," Matheny said. "They've had that experience with alcohol and it didn't work."

Matheny also said an estimated 50 million Americans are currently addicted to tobacco and that the goal of Tobacco Use and Prevention Services is "to do what works," which includes eliminating smoking in work and public places; greatly increasing the price of cigarettes by raising the excise tax; eliminating positive imagery surrounding cigarettes that the media has created and providing help to everyone who wants to quit smoking.

Harvard murals get face-lift

○ Conservators challenged by difficult restorations

By Angela M. Salvucci
The Harvard Crimson

(U-WIRE) CAMBRIDGE, Mass.—Battling years of grime with cotton swabs, gentle solvents and boundless patience, a group of Harvard conservators has begun restoring one of American painter John Singer Sargent's most complex works.

Sargent's *Triumph of Religion*, a 16-panel series of oil paintings covering a total of 2,100-square-feet of wall and ceiling space at the Boston Public Library, presents a unique challenge to Harvard's conservators because of its size and diverse materials.

With funding from the federal Institute of Museum and Library Services, Harvard's Straus Center for Conservation is working to restore both the paintings and sculptures of the library's "Sargent Hall." The work, which presents a history of Western religion, is expected to take 18 months to restore.

"We're not just dealing with paintings. We are dealing with sculptures as well," said Assistant Paintings Conservator Catherine S. Maurer.

Sargent Hall has sculptures extending up to 12 inches off the canvas and the artist used glass, wood, metal and a variety of paints in creating the murals. Still, the workers say it's worth the effort. "The Straus Center would bring this passion and enthusiasm to any project, but with this project, you are there where [Sargent] stood," said Maurer. "That is exciting."

The library murals were one of Sargent's favorite projects. He painted them on canvas in England, and upon completion they were rolled up and transported to the United States for hanging.

—According to Harvard University Assistant Paintings Conservator Catherine S. Maurer

According to Maurer, the library murals were one of Sargent's favorite projects. He painted them on canvas in England, and upon completion they were rolled up and transported to the United States for hanging. Sargent began the project in 1890. The first panel was installed in 1895, and the project was more or less completed by 1919.

While Sargent preferred to work on the murals, his fame and demand as a portrait painter often got in the way of the project's completion.

Plans for restoration began in 1999. The federal grant money kicked off the restoration efforts last summer. The first phase—now in progress—is the construction of an educational website that will report on the progression of the project. Then, Senior Conservation Scientist Narayan Khandekar and his staff plan to begin analysis of the thick layer of residue obscuring the paintings to determine exactly what was deposited in each portion of the painting. Paint chips smaller than the tip of a ballpoint pen were extracted from portions of the mural with the tip of a scalpel. The specks of paint are then mounted in resin, magnified 250 times and viewed using digital computer imaging.

A typical cross section might include a layer of primer that Sargent often used on his canvases, the layers of paint he used to create and recreate the painting and several layers of grime. Once a chemical analysis determines what substances are obscuring the paint, a solvent and cleaning method are chosen for each specific portion of the murals.

Discerning the difference between grime and what the artist meant to be part of the painting—for example, a thin brown glaze—is crucial, according to Khandekar.

The rest is grunt work. According to Maurer, it will take between 15 and 18 months to painstakingly rub away years of dust, air pollutants and smoke from the nearby Back Bay railroad, inch by inch, with cotton swabs and cleaning solutions.

Sargent, a prominent Boston artist of the late 19th and early 20th centuries, designed the entirety of Sargent Hall.

Sargent designed the bookcases, wall coverings and natural and artificial lighting—right down to the brass fixtures—to enhance the experience of viewing "Triumph of Religion." The restoration staff will also work to restore the lighting so that the murals may be viewed just as Sargent planned.



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ACLU challenges U. Maryland 'free-speech' zones

○ **ACLU sues U. Maryland over so-called 'free-speech' zones**

By Sarah Leshner

The Diamondback (U. Maryland)

(U-WIRE) COLLEGE PARK, Md.—The Maryland chapter of the American Civil Liberties Union is filing a lawsuit against the university, arguing that First Amendment free speech guarantees are violated by administration policies that limit public speaking and literature distribution to certain locations on the campus.

The campus chapter, ACLU-UM, is joining as a plaintiff in the lawsuit, said co-president Dan Sinclair, a junior government and politics major.

Anthony Romero, ACLU national director, announced plans for the lawsuit when he spoke on the campus in December, said Dwight Sullivan, ACLU-MD managing attorney.

"The very purpose of the university's College Park flagship campus is to advance knowledge. The university is closing down the expression of viewpoints. I can't understand why they want to do it," Sullivan said.

Individual university affiliates, including students, faculty, staff and groups not affiliated with the university—who are not sponsored by university departments or registered student organizations—are limited to speaking on the Nyumburu Amphitheater stage and distributing literature in front of Stamp Student Union, according to university policy.

"It's not a public forum just because it's a public university," said Diane Krejsa, university counsel. She said a recent revision of university policy for the first time allows outsiders to come onto campus and speak unofficially. Krejsa added that the state's attorney general had advised the administration that the law does not require greater access.

Sullivan, however, said the Supreme Court and other courts have repeatedly upheld that a public university is a public forum and may not restrict public speaking or literature distribution, even by those who are not members of the campus community.

"From a philosophical standpoint, you have to question the rationale for a university to regulate free and open expression when it is not disruptive. Simply saying that [non-disruptive] expression is not appropriate goes against the idea of the university as a place for the free expres-

sion of ideas," said Mark Goodman, executive director of the Student Press Law Center.

"More often than not, college administrators are not interested in having a college community with vibrant, unfettered debate. They want peace on their watch—no controversy, no interruption of fund-raising—they just want peace and quiet," said Thor Halvorssen, executive director of the Foundation for Individual Rights in Education, which has categorized campuses according to their tolerance for provocative speech.

The issue of free speech and free speech zones is currently a difficult one on many campuses, with pro-life protesters in Texas at the University of Houston and University of Texas claiming their rights to free speech were abridged when they were prohibited from showing large photos of aborted fetuses. Students at Harvard have been upset both by opinion pieces and class discussions on racial minorities, and by perceived attempts to suppress the frank discussion of ideas that are not considered "politically correct."

The Supreme Court is considering the question of whether potentially intimidating speech is protected with respect to two different cases of cross burning in Virginia, which is prohibited under state

law.

"Those who are challenging the University of Maryland speech zones have a slam-dunk First Amendment case. The administration would be advised to quickly review its policy in light of the bold steps by the West Virginia University administration in declaring the entire campus a free speech zone rather than fighting a battle against the Bill of Rights which they would have lost," Halvorssen said.

ACLU-UM has proposed a student bill of rights addressing First, Fourth and Fifth Amendment issues. It has been approved by the Residence Halls and Student Government Associations but has not yet gone before the administration, Sinclair said.

"What's most important about the student bill of rights and free speech on campus is that it affects everyone whether they realize it or not," he said. "If there's any time for greater awareness regarding civil liberties, it's now," Sinclair said, referring to post-Sept. 11 restrictions under the USA Patriot Act and elsewhere. He said he thought the free speech lawsuit against the university administration's restrictions on free speech "will definitely bring this to the attention of students."

Colleges strive to meet INS deadline

○ **INS bumps up deadline for schools to register international students**

By Elizabeth Dunbar

Minnesota Daily (U. Minnesota)

(U-WIRE) MINNEAPOLIS—The Immigration and Naturalization Service Dec. 11 announced a deadline for universities to comply with an Internet-based international student tracking system.

The Aug. 1, 2003, deadline was set for schools to have all international students entered into the Student and Exchange Visitor Information System, which sends information about international students to the INS.

Universities must start issuing SEVIS I-20 forms—the new document verifying international students' association with a U.S. institution—to new international students beginning Jan. 30, 2003.

The new deadline benefits schools that start spring semester after Jan. 30, giving them more time to enter new students into the system. But the August deadline requires school officials to have all students in the system earlier than the preliminary October 2003 deadline.

The August deadline does not change the timeline for schools having difficulties getting the computer system running.

"What I'm continuing to tell faculty is that we can expect a rocky road for several months," said Kay Thomas, International Student and Scholar Services director.

Thomas said the INS helped ease the transition by allowing schools to have more designated school officials entering the data into SEVIS, but bugs in the computer system have to be fixed first.

"The hard part is getting a large computer data system to work," she said. "That seems so far away even though it's Jan. 30."

The INS announcement also clarifies when old I-20 forms are no longer valid.

Though former I-20s will not expire until the August deadline, Thomas said the international services office issued a travel warning for international students. The warning recommends students traveling abroad over winter break come into the office.

"We want people to be aware of what documents they need for arrival and departure," Thomas said.

SEVIS spokesman Chris Bentley said the system will eventually speed up the process for students wanting to study in the United States.

"SEVIS is not going to have an effect on them being able to get into the United States," he said.

Information such as address, course load and field of study are entered into the database and tracked. Students must report changes to avoid consequences, such as being forced to leave the country to renew their visas.

Vinay Nangia, a graduate student from India, said SEVIS will require him to take full responsibility for his visa status.

"The burden has shifted upon us now," he said. "It just seems like a new hassle to take care of on top of everything else we're doing."

Professors shout 'racism' on campus

○ **St. Cloud State University professors again warn of racism**

By Kristina Torres

Knight Ridder Newspapers

ST. PAUL, Minn.—Two St. Cloud State University professors have sent their second letter within a year discouraging minority students from attending the school.

The letter from Myrtle "Buster" Cooper and Michael Davis began arriving Monday at nine Twin Cities-area high schools with a warning to parents about "a community with a long and sordid record of racism."

The two, who sent their previous letter last February, said they again wanted to spur change by putting St. Cloud State under a microscope.

But, on a campus buffeted recently by a series of bias-related complaints and reports, at least one school official criticized the letter. Les Green, cultural diversity director in the College of Education, questioned "whether telling a series of truths in a way that creates the wrong impression, whether that's a lie or not."

"From a parent's standpoint, my obligation is to teach their child to be tough," said Green, who is black. "I tell them St. Cloud is probably the best place to learn how to handle white people."

Minorities comprise about 10 percent of the student body, and the university runs several diversity-related programs, including Green's "teacher of color project," which recruits minority students to the education college.

But Cooper, who retired from teaching in 1998, and Davis, associate professor of teacher development, said they are simply sticking to facts and leaving the interpretation up to parents. Their earlier letter, sent to at least 40 high schools, churches and community groups, warned that residency in St. Cloud "can be hazardous to black people."

"They've had a long-standing problem here and they've always tried to rely on cover-ups, deflections and diversions," said Cooper. "We think parents need to know about it."

Unlike the last letter, when Cooper and Davis attached newspaper clippings and other documents, the men this time used three pages to support their warning with both media and legal references to recent events on and off campus.

They also encourage parents to conduct their own investigation. "Since there are 20 plus degree granting colleges and universities in Minnesota, it may be prudent for black students, parents and counselors to consider other schools until there is convincing evidence that racial problems have been solved in town and on campus," they wrote.

Complaints of racism on St. Cloud State's 18,401-student campus go back more than a decade, but it's been in the past two years that they've come to the fore. Separate reports by the Jewish Community Relations Council of Minnesota and the Dakotas and the Equal Employment Opportunity Commission questioned the school's credibility in dealing with diversity.

Two weeks ago, the university settled a federal lawsuit filed last year by three professors and a student alleging anti-Semitism on the campus of the state's second largest public university.

That settlement involved a class-action lawsuit thought to be the nation's first based on anti-Semitism at a public state university.

Campus Fact: Post-graduation plans

KRT Student Monitor

Six months after graduation, students expect to:

	Total %	Freshmen	Seniors
Employed full-time	49	44	62
Grad school full-time	28	29	24
Traveling	5	4	4
Grad school part-time	5	3	6
Employed part-time	2	1	2
Military	2	1	1
In the Peace Corps/ volunteering	1	<1	3
Unemployed	<1	0	1
Don't know	10	18	3

(Student Monitor publishes nationally syndicated market research studies of the college student market. For this survey 1,200 full-time undergraduates at four-year colleges and universities were interviewed.)

COMMENTARY

Columbia Chronicle Editorials

AIDS awareness needs a boost

HIV/AIDS is a disease that continues to grow within America's college student community. One in 500 college students is HIV positive, according to the Centers for Disease Control and Prevention.

"We've only seen the tip of the iceberg of the AIDS phenomenon in this country," said Victoria Shannon, director of the Office of Gay and Lesbian Student Concerns. "It's very scary because most people who are infected don't realize they are," she said.

Most experts on the disease say that the biggest problem in abating HIV/AIDS growth is educating people about how it is transmitted and reinforcing ways to prevent it.

Columbia's Office of Gay and Lesbian Student Concerns sought to do just that during the recent AIDS Awareness Week—Dec. 2 to 6. Despite efforts of the office's one staff member, getting the message out to a majority of students failed.

Only 150 students attended the week-long, five-event educational series with awareness speakers, panel discussions, performances and a health fair, which was designed to increase knowledge of HIV/AIDS. That's roughly 1 percent of the student body.

This is an issue that students and college officials must be more proactive about because it can be a matter of life and death.

An estimated 86 percent of college stu-

dents are sexually active, according to the CDC. Thirty-four percent of those students said they have had more than six partners, according to an agency study.

HIV/AIDS is a disease that grows exponentially. When infected students don't get tested and remain sexually active it spreads.

The Office of Gay and Lesbian Student Concerns is making an outstanding effort to stop the spread of HIV/AIDS. Before the office's inception two years ago, the issue was neglected completely.

Recently, the office cut a deal with Better Existence With HIV, a nonprofit mobile HIV support organization, to provide monthly HIV testing for Columbia students. They will be on campus Feb. 12.

This testing is a step in the right direction. But the undertaking is much too large for one student affairs office to shoulder.

The college needs to do more than simply acknowledge that it is cognizant of the disease: It must supply more resources to help students stop it from spreading. In order for AIDS awareness and abatement among Columbia students to become a reality, Columbia administrators need to make it a priority. A commitment to funding, streamlining the message (brochures, condoms, etc.) in all departments and adding services to the health center must be enforced to demonstrate to students the grave reality of the disease.

Bilingual staff needed now

Question: What if Columbia could improve its minority retention, increase student satisfaction and improve relationships with its students and their parents, all for only \$60,000 a year? It's possible, it's easy, and the Latino Alliance has an idea how it could happen. Hire two bilingual staff members—one for the Office of Student Financial Services and another for the Admissions Office.

Latino Alliance members first brought up this idea at the Speak-Out on Dec. 4, when they suggested that Spanish-speaking staff might improve the experience of Latino students at Columbia.

The solution is simple and the facts are clear. In the fall of 2001, about 11 percent of Columbia students were Latinos, 63 percent were white and 18 percent were African-American. In Cook County, there were more than one million people who identified themselves as Hispanic or Latino in Census 2000. There are 753,644 people in the city of Chicago alone who identify themselves as Hispanic or Latino. More than three-quarters of them (625,240) say they speak Spanish at home and half of those people say they cannot speak English very well.

It's an obvious need. Columbia's administration is constantly saying it would like to reach out to African-American and Latino students, and has already received a \$200,000 grant from the Department of Education to improve minority retention. Latino students are at a high risk of not graduating from Columbia—about 4 percent of Latino men and 11 percent of Latino women fail to graduate in four years.

Often times, those students feel alienated and left out due to problems they or their parents have when trying to communicate with faculty or staff. Discussing financial issues is an especially important problem.

When Spanish-speaking parents are not able to talk with Spanish-speaking office workers, interaction becomes difficult and some parents may instead choose to avoid these potentially embarrassing or difficult communications altogether, further ham-

pering their children's education. Parents may also lose out on scholarships and grants available to their children.

Few could possibly argue that the current lack of Spanish-speaking employees is not a problem. With a small compromise of hiring two bilingual staff members, though, that problem could be easily solved. There are millions of Spanish-speaking Chicagoans. How hard would it be to hire two of them?

The impact, on the other hand, would be dramatic. Students and parents could speak confidently to school employees, thus gaining access to information and advice in their first language.

As of Dec. 12, Columbia officials met with members of the Latino Alliance and committed to addressing this problem. It remains to be seen how quickly they do so. Due to the small financial expenditure required, students should expect the college to act almost immediately.

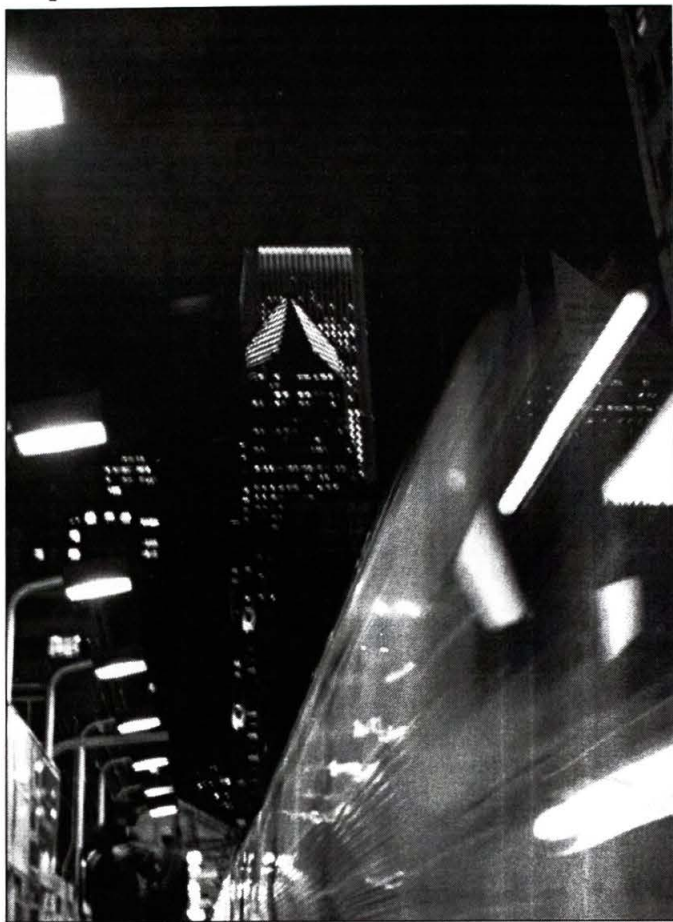
The only reasonable argument against the case for hiring Spanish-speakers might be: If Columbia gets more Spanish-speaking staff members, where would it draw the line? Would there be French-speaking admissions officers or Italian-speaking financial aid officers?

But reducing the need to a fairness issue ignores this underlying fact: Latinos make up by far the largest population of non-English-speaking citizens in Chicago and are becoming an increasingly large percentage of society. It is fair that Columbia should seek to help those who need help. By avoiding the matter, we do them, and ourselves, a disservice.

When more than 1.5 million of the inhabitants of our city are French, then, perhaps, we can talk about French-speaking employees. Right now, though, there are many Latinos inadequately served by Columbia departments. The sooner college officials act on this matter, the better.

If the Columbia community is serious about improving minority retention, they must take action, and the first step of that action is clear: Seek out and hire two new bilingual employees, thereby proving our school is committed to diversity.

Exposure



Mike Schmidt/Chronicle

War may change college life

By Angela Caputo
Assistant Editor

President George W. Bush said "the signs are not encouraging" that Iraq will disclose and disarm weapons of mass destruction in compliance with the U.N. mandate.

Sure, there is good reason to doubt that Hussein will do an about face after more than a decade of defiance. But Bush's lack of hope leaves Americans wondering if he is disinterested in reaching a peaceful agreement.

This hawkish tone has all but promised war and the American people will have no choice but to be involved.

Among Columbia's students, the lack of outrage or support for this drive toward war is disconcerting. Columbia students are not alone in their apathy. College students nationwide seem to be ignoring the reality that college-aged people are top candidates for manning a war, should one break out.

Merely two groups led by Columbia students, Not in Our Name and On the Ground, and the College Council have taken the initiative to try to educate students on the presence of a potential war. But their messages don't seem to be catching on. Only a dozen or so students have taken organized action speaking out against a military campaign with Iraq.

And there is yet to be a voice heard in favor of war.

Students seem to be banking on the current stock of soldiers staffing a war. Most students think it's unlikely that a war against Iraq would deplete the armed forces enough that a draft would be enacted. But is it really that unlikely? Isn't registering for the draft still mandatory?

With nearly the entire Arab world up in arms about a United States driven strike on Iraq, this impending war could escalate quickly. And so could the need for soldiers.

Wake up students! It could be you.

The days of college deferment are long gone. Since the reinstatement of the draft in 1980, the provision that exempted college students from the draft was thrown out. Now, any college student tapped for war would have until the end of the semester to wrap up his studies. Seniors would be able to delay enlistment until the end of the current school year before gearing up for combat. And with the military requiring more sophisticated soldiers to operate highly technological weaponry, college students and graduates are the most ideal candidates.

Students need to stand up and recognize that talk of war could quickly turn into actual warfare. And they could end up on the front lines, fighting a war they are ambivalent about—or against—before they even realize how they got there.

If you don't have something nice to say...

By Liza Pavelich
Copy Chief

I hate talking to strangers. There, I said it. More accurately, I hate when they talk to me. But, I assure you, this is not solely due to my misanthropic nature. The reason I hate when strangers speak to me is because 99 percent of the people who do this are selfish whiners with nothing nice to say.

Sure, every now and then I'll get a friendly "I really like your hat" or something. But usually when people I don't know talk to me, it's because they want to bitch about something and want me to agree with them. It's as if the reason I'm here on earth is to validate people who have self-esteem low enough that the opinion of a total stranger actually matters to them.

Case in point, about a week before holiday break, I walk down to the Hokin to get some coffee. When I arrive at the counter, the clerk is not there. "No big deal," I think. "He or she is probably getting something from the back or on a restroom break or something. I can wait."

Not so for the woman who walks up behind me who—although I've only been standing there for about 30 seconds, only five of which she'd actually been waiting

behind me—looks at me and "jokingly" exclaims, "So, what? Are we supposed to just serve ourselves?"

Ugh.

She then proceeds to walk past me, lean over the counter and yell, "Yo!"

"Yo"? Now, this is coming from an older woman in a business suit, presumably a faculty member. Did I not get the memo? Is yelling out "yo" an acceptable way for a professional to get a stranger's attention?

When no one responds to her ever-so-polite scream, she actually goes over to the employees-only door, opens it, spots the worker and snottily says, "You know, there are people waiting out here." (My favorite part was that she stressed that "people" were waiting, as if the worker was just some dystopian robot whose only priority was bowing to the needs of humans.) Needless to say, I engaged in some serious eye rolling, which I'm pretty sure she witnessed.

So, the worker—who's obviously been busy doing her job, and for very little more than minimum wage, I'm sure—appears from the back, her hands full with a tray of sandwiches that she slides into the display case. As she rings me up, I can hear Miss Priss behind me complain to the guy behind her. She pulls her whole "Can you believe this? I'm in a hurry"

spiel on him. And when he tells her that the short delay doesn't bother him because he's not in a hurry, she keeps on whining and pleading her case for being downright rude.

Apparently, she's supposed to be in a meeting, but (gasp!) when she got there, she saw that there was no coffee provided. And now, God forbid, she had to wait a whopping minute and a half—if even—to get some damned coffee. Whatever will she do?

Well, we already know what she'd do: complain to anyone and everyone around her. And sadly, in my experience, that's what most people want to do when they begin conversations with strangers.

I propose that those who see themselves in this scenario make it a New Year's resolution to just shut up from now on unless they have something worthwhile to say. Yes, we all have problems and we all have things to do. But that doesn't mean that we want to hear complete strangers gripe—particularly those who obviously think they're more important than everyone else.

And, if you decide not to take me up on my resolution suggestion, at the very least avoid moaning to a tall, fat, bespectacled gal in a furry winter hat with cat ears who's carrying a Chronicle book bag—because that's me, and I'm not having it.

COLUMBIA CHRONICLE

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Chicago, IL 60605

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John West/Chronicle

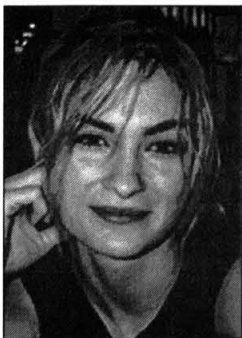
The Columbia Chronicle photo poll

Question: What did you do for New Year's Eve?



Titilola Aladesaiye
Junior/Animation

"Homework, just homework."



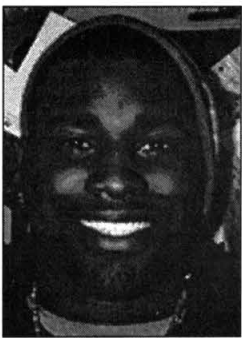
Jamie Overla
Freshman/Dance

"I went to a party."



Elizabeth Marrero
Senior/Film and Video

"I did nothing."



Trey Dilla
Junior/Radio

"I threw a house party with music, girls, fun and liquor."

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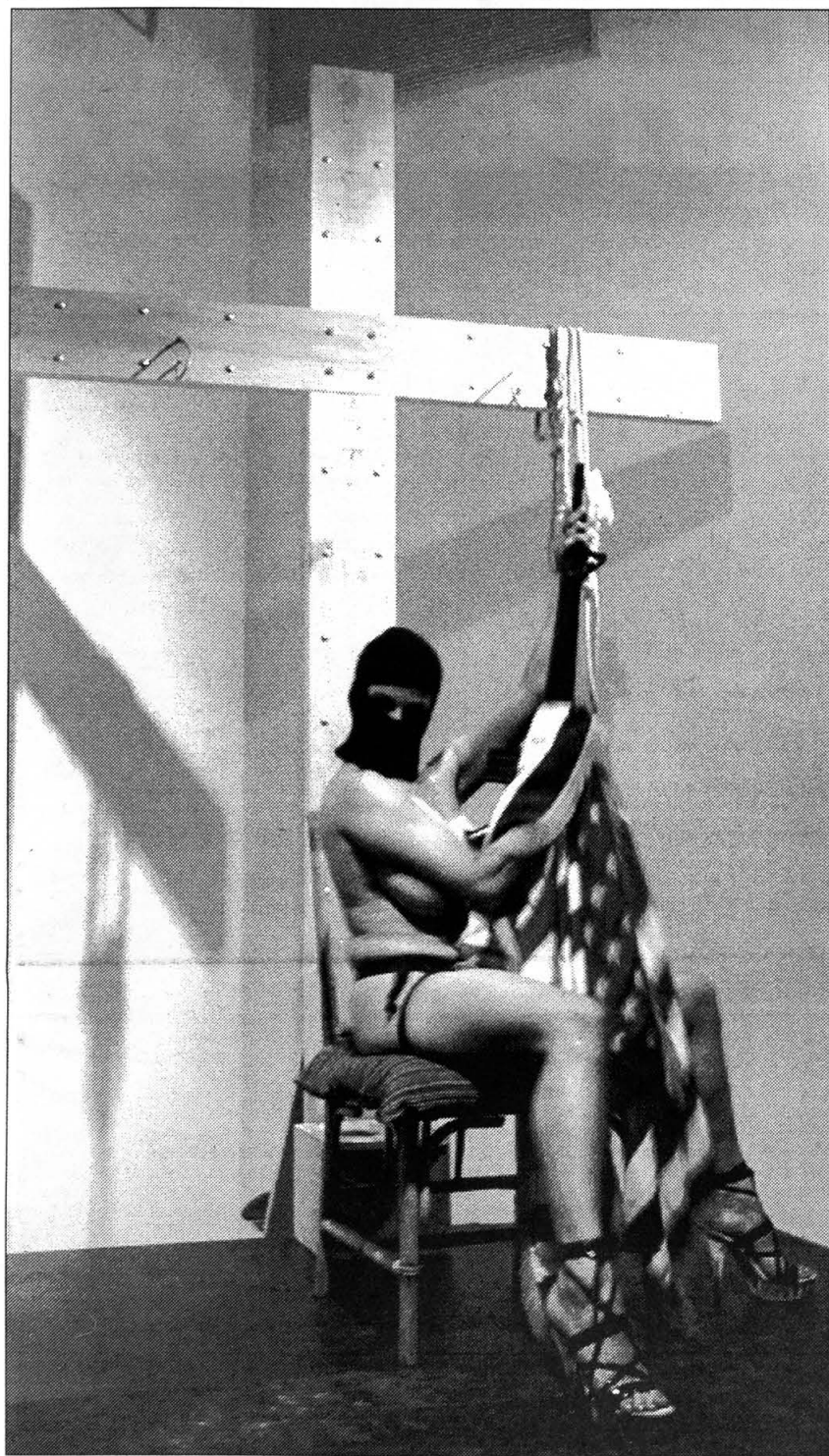
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Fernando Diaz/Chronicle

A La Pocha Nostra performance artist cleans a M-16 rifle with an American flag during 'The Brown Sheep Project' in the Glass Curtain Gallery.

No holds barred in 'borderless' art show

By Fernando Diaz
Staff Writer

To the uninitiated, waiting in the crowd that filled the 1104 S. Wabash Ave. building lobby for the closing night of the two-day "The Brown Sheep Project" series might have seemed uneventful for a highly anticipated Columbia art show. But once inside the green-light district just behind the doors to the Glass Curtain Gallery, it was clear that there was nothing normal about this show.

"The Brown Sheep Project," a multidisciplinary performance art show that comments on interracial relations, was an exciting collaboration between acclaimed performance artists Guillermo Gómez-

Peña and Juan Ybarra; their experimental La Pocha Nostra collective and students from both Columbia and Northwestern University.

Once the gallery doors opened, the facial expressions of the entering audience members were just as much a part of the spectacle as the performance—the goal of which is to erase cultural, racial, gender and generational borders to create new identities from the ashes.

Bathed in the glow of green light—and among the smell of burning sage and the blur of a wandering fog—were five stages where artists, clad in "Mad Max"-esque costumes either writhed, danced, or sat as living sculptures on display.

See **Brown Sheep Project**, page 20

Hokin exhibit preserves power of words

By Polina Goldshtein
Staff Writer

In an age of hyper-media and technology advancements, a personal touch in communications is all the more valuable. Collections of postcards, love letters, school notes and personal correspondence between family and friends are on display at the Hokin Gallery, 623 S. Wabash Ave., through Jan. 7.

Curated by 10 Visual Arts Management graduate students, "Dear ___, Our lives in letters" opened Dec. 9. Even though participation in the exhibition is a requirement for their Museum and Gallery Practices class, the students chose the theme themselves. Students also wrote statements about their work, offering their interpretations and curating their own installations.

"The mailbox symbolizes her independence from me, and a mother letting go, while still desperately waiting for her letters," Margarita Roman said about her installation. Roman's daughter went to Ghana for a semester during college and sent her mother letters. She said it was difficult for them to communicate because only a few things were available in Ghana, which made every letter special.

"I love you with all my heart and I don't want to be without you," Nissan Wasfie's girlfriend wrote him in a series of love letters while they dated in school. The installation is done in a timeline format, running from the beginning to the end of their relationship and includes letters that are serious, funny, playful and creative.

Creativity is also what Pate Conaway said he was shooting for in his collection of letters. Although he is not a student in the class, teacher Doug Stapleton asked Conaway to participate and share his mail art collection. Long ago at a party, Conaway started corresponding with his roommate under fake names. The letters are witty, funny and politically incorrect at times. They created a mother-daughter correspondence that has lasted for 12 years.

Stapleton and Julie Caffey, who co-taught the class, helped the students arrange the exhibition. Stapleton displayed the boyhood letters her penned to his father in Vietnam in 1970-1971.

"It was easy to decide on my collection pick," Stapleton said. "It seemed like a perfect choice."

Caffey displayed letters written by her parents to each other before they divorced. "My mother sent me the letters, saying that they are a proof they once loved each other," Caffey said.

Collections from other students include World War II postcards; pictures from the Philippines; letters a granddaughter who moved to the United States wrote to her grandmother in Korea; school notes between girlfriends; correspondence between and inmate an artist.

As different as the stories of each collection are, they all share the same underlying meaning: they were created as a way to keep in touch with loved ones, to correspond with friends across the globe, to preserve precious moments and to keep those memories alive forever.



Stacie Freudenberg/Chronicle

(Front) Katherine Buggenhager and her sister Beth, check out Katherine's collection of World War II letters in the exhibit "Dear ___, Our lives in letters" at the Hokin Gallery.

Polanski returns to form with 'The Pianist'



Adrien Brody plays Wladyslaw Szpilman, a famous composer and survivor of a World War II-era Polish ghetto, in Roman Polanski's 'The Pianist.'

Photos by Guy Ferrandis/Focus Features

By Michael Hirtzer
A&E Editor

In *The Pianist*, Wladyslaw Szpilman continues to play the piano as Germany bombs Warsaw during the onset of World War II. As his Polish radio station rumbles and fills with smoke and debris, Szpilman (Adrien Brody) continues to play elegant classical music, waiting until the last possible moment to stop and escape, even pausing, in near pandemonium, to converse with a beautiful fan.

This scene summarizes the spirit and endurance of Szpilman, a Polish Jew, survivor of World War II, famous composer and the subject of Roman Polanski's latest film. Based on Szpilman's memoir of the same name, *The Pianist* is a film about an individual who loses his family, sees thousands murdered, yet still holds on to hope.

It is, perhaps, Polanski's most important film. At the age of seven, Polanski escaped the Kraków ghetto. He directs the film in a knowing but nonjudgmental manner, letting the camera slowly pan across the unimaginable destruction of an entire city, with buildings leveled as far as the eye can see. (*Schindler's List*'s Allan Starski was the film's set designer.)

In his director's letter, Polanski wrote that he chose Szpilman's memoir for his "almost cool and scientific objectivity." *The Pianist* tackles the complex situation of World War II, giving both evil Poles and good Poles and evil Germans and good Germans their fair share. Szpilman's life was saved by a German soldier named Capt. Wilm Hosenfeld, who discovers his hiding place and brought him food toward the end of the war.

Szpilman died before the movie was completed at the age of 88. But he "knew the film was being made and he was happy Roman Polanski was making it—he considered him his only choice," said Polanski's longtime friend and co-producer Gene Gutowski at a premiere at the 14th Annual Polish Film Fest in America at Skokie, Ill.'s Crown Village Theater on Dec. 8.

Adrien Brody, who worked with Spike Lee on *Summer of Sam*, said he was honored to have the opportunity to work with Polanski on such a relevant, serious film. "Obviously it's an incredibly rewarding experience and an enriching life experience, but a huge responsibility—more than I've probably ever felt as an actor. I felt a respon-

ROMAN POLANSKI BIO



Born Raimund Liebling in Paris 1933, Roman Polanski's turbulent and oft divisive life has served as dark fodder for his 30-plus years of filmmaking. At seven, the Nazis overtook his Kraków neighborhood, his parents forced to concentration camps—his mother, a Russian Jew, dying in Auschwitz at eight months pregnant. The early plight of Polanski, who evaded the camps, survived his peril via escapism: the occasional voyage to the cinema acted as simple solace in an otherwise complex time.

In the mid-1950s, Polanski delved into Polish cinema before immigrating to England. There, he directed the horror/drama *Cul-de-Sac* (1966) and starred in the satire *Dance of the Vampires* (1967) where he met Sharon Tate, an American-born actress. Tate and Polanski wed in 1968. Yet at the pinnacle of his professional life—married with a baby on the way, his first American film, *Rosemary's Baby* in theaters—Polanski's personal life was uprooted. Along with three of Polanski's friends, Charles Manson's infamous clan murdered and dismembered Tate in her Hollywood home. Like his mother, she was eight months pregnant.

Living in Europe, Polanski released *Macbeth* in 1971 and, back in the states, *Chinatown* in 1974. In 1977, Polanski was charged with unlawful sexual intercourse with a 13-year-old, an actress in 1979's *Tess*. In order to avoid imprisonment, Polanski fled to Europe. He has yet to return to the United States.

Through the '80s and '90s, Polanski's films were met with modest critical praise while box office success remained illusive. Polanski remains in France. —Chris Coates

sibly to Roman. He lost his mother during an invasion in Kraków. It was important to him that I had a level of discipline that surpassed anything I had done before," he said.

"I don't feel that this film is trying to be a history lesson," Brody said in his Four Season's Hotel suite, Dec. 9. "It doesn't even delve into the concentration camps. It's an opportunity to witness an individual's suffering and plight. I think you get a very objective,

unsentimental view of what actually went down. That's really rare in films. And it's rare for us. It's a wonderful opportunity because it's a compelling story, it's a beautiful story, but at the same time, we can benefit so much because it gives you some insight."

His costar, German-born Thomas Kretschmann, who plays Capt. Hosenfeld, said the film gets a great response in Germany. He said some Germans are angered when they are portrayed as wholly evil villains. "This is a film that shows precisely how it was. It's like there have been evil Germans, but there have been some good," he said.

Kretschmann said, "Technically you don't have anything to do with [the Holocaust], but you feel very responsible." Every German school class visits a concentration camp, he added.

Brody said, "There was a tremendous amount of work of on my part to almost cultivate a sense of sadness and deprivation in order for me to feel that I can honestly portray [Szpilman]." He said he had to lose 30 lbs. and take piano lessons everyday in order to learn the complicated Chopin compositions in the film.

Wearing a black vest and tie with his hair about chin length, Brody, who turned 26 on Dec. 23, said, "[*The Pianist*] made me realize what's really important and how important it is to try and not bring more negativity into the world and try and appreciate [and] not take things for granted. Appreciate what you have."

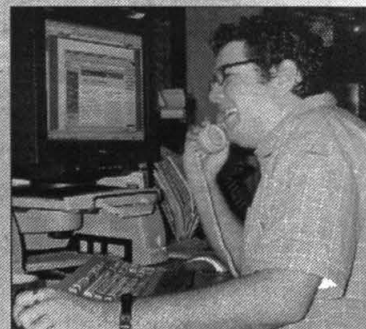
"It was such a sad thing to really see what loss we have seen in a century—what a tremendously profound unimaginable loss for humanity," Brody added. "As a young man in America with a relative amount of distance to it, I got such insight to that as opposed to anything I would have learned in school."

Brody said Polanski pushed him way beyond his limits. "It's probably one of the most difficult things I had to endure," he said. "However, it makes your life much easier in the future, and that's when you really grow," he said.

Then he whispered, more to himself than me, "I value it—I value it so much."

The Pianist is a return to form for Polanski (*Rosemary's Baby*, *Chinatown*, *Tess*), whose last film, *The Ninth Gate* was not well-received. *The Pianist* won the Palme d'Or at the 2002 Cannes International Film Festival, which is the top prize for best film. The film, which opened in select theaters on Jan. 3, was also nominated for the Golden Globe for best drama.

In The Loop



By Chris Coates
Assistant A&E Editor

On Dec. 13, it went to print. The captions were written, the bylines inserted, the copy edited. Come June, students will crack the binding, thumb through the entries and scrutinize the index for how many pages they're featured on—an implicit barometer of high school popularity. It will undoubtedly sit on a shelf and fade from memory—gathering dust until the need to check a face/name combo arises. Yet one page, one photo in fact, will be hard to forget anytime soon.

Two months ago, news broke of a hullabaloo brewing at Crete-Monee High School in south suburban Crete, Ill. It appears the senior class nominated—gasp—two females as the school's "cutest couple" for publication in the school's annual yearbook. Other "Seniors Best" categories include the standard banal "most likely to succeed" and, my favorite, "most likely to shock us at our reunion." Initially, school officials recoiled—a predictable move for the drama-starved white-bread 'burbs.

As a haughty product of the stellar Michigan public school system (and, I note, the winner of the illustrious "class individual" title), I initially felt a twinge of pity for these young ladies. I assumed, wrongly, that their appointment was one of patronization—a joke. But in the first storm of controversy that followed—sparked by a cup full of media hype—some of Crete-Monee's high school students did something wholly capricious: they walked out. Sixty students (a nominal lot out of 1,500, but still noteworthy) protested the school's delay and, as they contended, inklings of a homophobic bias toward the couple. Vive la Révolution! Maximilien Robespierre would be proud.

Despite my early presumptions that the girls were victims of misdirected, student-generated angst, it appears now that the voting was legit—the couple, individually, is reportedly popular within the hierarchy of their school. Classmates revealed the couple have been dating since the beginning of the school year. And some of those students, at least a small fraction of them, appear to have been fairly adamant about the school's stance—several were suspended for participating in the walkout. They concluded the school was stonewalling the entire issue in an effort to pull the plug on the nomination all together.

With pressure from students and a mounting press core, the school released a statement outlining its actions. Surprisingly, school officials said they would allow the designation if the lesbian couple's parents endorsed the vote, implying the two would undoubtedly grow up to regret this. My parents didn't have to sign any paperwork for my "class individual" title—I doubt Crete-Monee's does either.

For sexual preference is a bit of a sticky issue for school officials, as this case proves.

"Because sex preference is such a private issue," the district's spokesperson Sue Rossi told the Chicago Tribune, "prior to making it a permanent printed record—such as in the yearbook—parental permission was required." A pretty thin argument, I must say. But with the stigma of Matthew Sheppard and Columbine High School still in fresh memory, schools want to save face and avoid any lawsuits in the meantime.

But as Crete-Monee officials tried to deflect the emerging controversy, they probably should have been listening to the student body. Unlike the adult administrators, the students were preaching diversity and approval. The vote was void of politics or equal rights undercurrents. This was simply a case about who the cutest couple was, as shallow as that may be. And, although this whole hubbub may be far from a revolution, we all could learn a little from the happily youthful and pure views of Crete-Monee's students on this world in which we live. A world in which, instead of condemning differences are glossed over and accepted. Take that standpoint and, to turn a quote from Mr. Lott, there's a good chance we truly "wouldn't have had these problems over all these years." Maybe that's what he was talking about. Or not.

Purge D.I. spills over Sci-fi book not alienating

By Randy J. Klodz
Staff Writer

Though they've never toured the nation, hit it big on commercial radio or established a clever meaning behind their band name, the members of Purge D.I. from Manchester, N.H. are ready to take their heavy sound on the road with their first national tour, in support of Grade 8.

"I almost want the callouses of really grinding away for a little while," said Purge D.I. singer Jay Bellaud of his outlook toward grassroots touring. "I don't want to do it for like 10 years, grinding away trying to gain a fan base, but [to] definitely try to get a bunch of people into it and then have the radio play come into effect."

Though Bellaud and his bandmates—Keith Cuscia (guitar), Randy Ladd (bass) and Bob Austin (drums)—won't be touring with mainstream artists like Staind or Godsmack, with whom they've played two local shows, this time around Bellaud said he is grateful for the opportunity to tour and looks forward to bigger tours in the future. "Any little opportunity we're picking away at. If Godsmack or anything like that comes to us I think we'd all give up a finger or two just to get on that," he said. "That would be ideal, I would love that tour."

The members of Purge D.I. simply went by the name of Purge during their first two years of existence but ran into some potential legal problems along the way. "We went to get everything situated and we were definitely talking about trademarking and copyrighting and everything and, believe it or not, two weeks prior another band—a cover band out of Boston—had the name and filled out the paper work," Bellaud said. "So we had a trademark battle just to try to get the name. In the end they had all the paper work to prove it and they wanted like \$14,000 and we were like 'All right,

woah.' We weren't raking in the dough then."

The band's resulting name originated when they were looking around a room at equipment and spotted a DI box, a part used on a bass rig that goes directly into the PA system. "I wish I had this beautiful story for the name but basically the D.I. pretty much just means 'no lawsuit,'" Bellaud said with a laugh.

When Purge D.I. released their national debut album *Grounded* on Nov. 26, they had some stiff competition to deal with, mostly because they don't sound like what's become popular in the New England area. "We're actually on the lighter side of [heavy rock], believe it or not," Bellaud said.

When compared to some of Purge D.I.'s successors, their heavy sound is reminiscent of a lighter form of Godsmack mixed with the spacious hard-rock harmonies of Cold. "I hope that we don't sound like anyone, but I guess we all have our influences—Rock. It's going to sound like something or another," Bellaud said. "We don't want to sound like anyone. We're all different. All of our influences are off-the-wall different."

The single "I Am," with the lyrics "I am / I'm stuck in this / I am / I'm looking through / I am / I'm lost in these words that you've made as your own," isn't on regular rotation in the New England area, but according to Bellaud, several radio stations currently carry the single which may have helped with the surge in record sales. "We just got [*Grounded*] in the stores, and we've actually had to reorder already in Manchester," he said. "We're pretty psyched that they're moving that quickly already."

Purge D.I. has played with artists like Judas Priest, Monster Magnet and Slayer, to name a few. Whether Purge D.I. is touring with well-known acts or up-and-coming talent such as Grade 8, Bellaud said he is optimistic. "To be heard is the best thing."

By Selena Fragassi
Contributing Writer

And you thought you had it bad. So you work a dead-end job serving coffee to cell-phone chatters, angry businessmen and a growing number of young caffeine addicts. Yeah, and your car horn has died from over usage in daily rush hour. And what's that? Reality shows consume the telly? Imagine working two dead-end jobs, 17 hours a day with a 10-minute lunch.

Or, how about a world in which bullet-proof windshields are considered standard on new car inventories. What if every single show, every day was just another spin-off of "The Real World" or "COPS"? Then and only then will you have entered the humdrum world of a true "survivor": Arel Ashe, the 30-something heroine of A.D. Nauman's futuristic novel *Scorch*.

Arel, unlike the characters around her, is not perfect. She doesn't drive the sportiest, most attractive car. Her clothes are so last year and she possesses a dangerous curiosity that gets her into trouble. But to understand Arel is to understand the world she lives in: a world where American capitalism is at its finest and three major corporations monopolize everything—even the minute aspects of daily life. A culture in which great literature is replaced by Business 101 and seminars like "How to be a Good Marketer" even in grade school. A society where government is nonexistent and state troopers are replaced by Flame-Off (a futuristic equivalent to modern day pepper spray, but with much more dramatic results).

At a time when futures and money are like bread and butter, Arel goes hungry. Day after day, her Adstory job finds Arel proofreading repetitive and boring scripts for the upcoming sitcom-advertisement amalgamations. And at night, Arel punches in at dead-end job number two, managing the front desk at the local library (which is really just a fancy word for Blockbuster). But in the absence of intellectual

stimulation, the library is where Arel comes to life. It is here that Arel meets the two men that will involve her in a complicated love triangle. It is here that Arel makes her home after she gets evicted. It is here that she finds books, stored away in moving boxes from the days in which books were actually read. In books, Arel finds a world romantically different from her own—a history she never knew.

Like the audience reading Nauman's work, Arel starts to think when she turns page after page of the hardcovers. And soon she decides that through books, she will save the dying pulse of her world which is beating to the rhythm of commercialization. Borrowing the pattern of self-help, get-rich-quick videos that drown the library, Arel creates her own three-step program—deciding to incorporate subliminal historical facts into conversations, to sabotage the adstories on her desk and to network with the most famous plastic surgeon/actor in order to finally get her socially conscious screenplay produced. Like the nerdy-girl-turned-bombshell who was teased in grade school and winds up on a talk show confronting her tormentor, Arel finally gets everything she wanted: fame, fortune and a chance to change the world. Well, sort of.

Published by the admirable Soft Skull Press, *Scorch* boasts a fresh, innovative style. With its unique female perspective and a flowing rhythm that will entrance anyone willing to open its cover, *Scorch* will have you asking just as many questions as the novel's narrator does. And just like Arel, readers will discover the answers with the clarity only eye-perfecting surgery could produce.

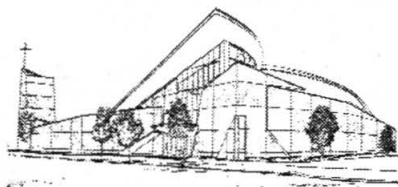
Part sci-fi, part romance, part case study, Nauman has successfully concocted the winning recipe for a novel that's steamy, provocative and refreshingly haunting all at the same time. Unlike other science fiction titles that tend to alienate the reader (pun intended) with tales of time machines and gaunt, eye-popping life forms, Nauman brings the world of Arel Ashe right to you.

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Christian karaoke music finds niche

By James Prichard

Associated Press

GRAND RAPIDS, Mich.—At least a decade before karaoke clubs caught on in America in the 1980s, performers in churches were belting out songs to instrumental recordings of religious music, called solo performance tracks or accompaniment music.

So Christian karaoke music is "not a big leap" for buyers of religious music, said Frank Breeden, president of the Nashville-based Gospel Music Association.

"It's capitalizing on something that's already in existence—a format of music that is, by its very nature, very conducive to singing along," Breeden said.

Family Christian Stores Inc., which has about 325 stores in 39 states, released six different karaoke CDs in October

featuring Christian performers. John van der Veen, the company's music buyer, wouldn't disclose sales figures but said a second production run has been ordered.

The music is made for boombox karaoke, the portable music players that display lyrics for singing along.

Christian music has been a fast-growing genre, having its best sales year ever in 2001 while music sales declined. It sold nearly 50 million albums that year, up 12 percent from 2000, according to SoundScan, which tracks sales for the industry.

Some past attempts to sell Christian karaoke music ran into problems finding retail outlets, Breeden said—a problem Family Christian doesn't have.

Even before the Grand Rapids-based company started selling karaoke music, one of its stores, in Augusta, Ga., was holding monthly karaoke nights, at which

people sang with accompaniment.

"There's a lot of people who actually came up and sounded good," chuckled Rory Rezzelle, 18, a store employee. He said the karaoke CDs are selling quickly.

Family Christian got the idea for them last summer when "one of our vendors came to us and said, 'By the way, did you know that one of the biggest retailers out there this year is going to be selling about \$40 million worth of karaoke product this Christmas?'"—and we just kind of went, 'Wow,'" van der Veen said.

His company contracted with a consultant to form a new company, Fuseic (pronounced FYOO-zik), and make the CDs.

The first group of six CDs is targeted at girls age 8-16. They include music by ZOEgirl, Stacie Orrico, Out of Eden, Plus One and Jump5, plus a compilation of artists. Each CD contains three tracks and retails for \$12.98.

The karaoke CDs are being used by youth groups, at sleepovers and birthday parties, and by people who enjoy singing when there's no one around to hear.

"They're singing, they're having fun, but they're learning a little bit about God's word in the process and learning a little bit about some spiritual matters," said David Austin, marketing director for Family Christian.

Next spring, the company hopes to release half a dozen more karaoke CDs featuring Christian artists, van der Veen said.

"We know that people use these in settings other than just singing solos in church," Breeden said. "Some people use them for personal enjoyment, for parties."

Look for an article covering the burgeoning Christian country scene by resident rock writer Randy Klodz in a future issue of the Chronicle.

CINEMA CIRCUIT

By Dixon Patrick

Contributing Writer

All this month, the Gene Siskel Film Center, 164 N. State St., will be offering audiences a chance to see the Hollywood work of Ernst Lubitsch. "Lubitsch in Hollywood" is a program of 14 movies by one of the most consistently thrilling and engaging directors ever to work under the old studio system. "Lubitsch in Hollywood" runs through Jan. 30. Tickets are \$8; \$4 for members. For more information call (312) 846-2600 or visit siskelfilmcenter.org.

The Shop Around the Corner

A venerable classic, having suffered through two remakes since its release. This

movie is about two co-workers who rub each other the wrong way in person but carry on an anonymous love affair through the mail contains a beautifully illustrative Lubitsch scene.

After the main plot line has been nearly resolved, the shop owner stands outside his store, as snow begins to fall, and asks his employees, one by one, if they would like to join him for a Christmas Eve dinner. Lubitsch balances the happiness of the owner for his employees with the man's growing desperation and loneliness. The snow functions as a joyous symbol of holiday cheer as well as a building force threatening to swamp the owner.

Lubitsch's real and always surprising accomplishment was weaving strains of comedy and drama, elation and despair, and formula and realism into one seamless sensibility that drives all of his pictures.

Heaven Can Wait

Perhaps Lubitsch's signature piece, and my personal favorite. Don Ameche plays a

man who narrates from a reception area in the afterlife where he is waiting to see whether he is headed up or down. What follows is a tender recap of the man's life. This isn't as funny as some of the other offers here, but it's a sweet, complex and often jaw-dropping look at one person's moral circumstances and decisions. And though only somewhat visible on video, the Technicolor should sparkle on the big screen.

Trouble in Paradise

A critical favorite, long unavailable on video but soon to be released on DVD. Despite this film's acclaim, its virtues are slightly overrated. A love triangle develops between two jewel thieves and a rich woman from whom they intend to steal. The emotional turns and exchanges are satisfying and the lack of villainy in any of the main characters is refreshing. The opening, featuring a gondolier rowing a gondola filled with garbage while belting opera with conviction, is illustrative of the "Lubitsch Touch."

Still, this is probably a little thinner than some of the other offerings.

To Be or Not To Be

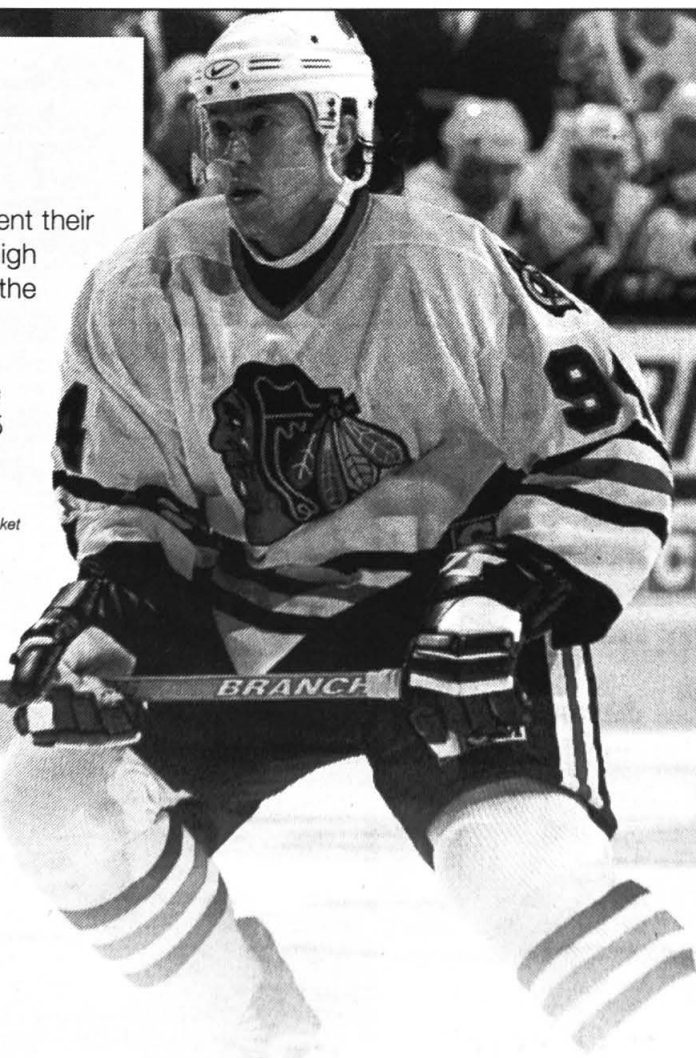
Maybe the funniest of any of the movies showing—an uncanny distinction since it focuses on a theatrical troupe in Poland at the height of World War II. The story's love triangle, involving two actors and a pilot, is less convincing given the backdrop, but the slapstick manner in which the Nazi officers are portrayed is so unique and bracing that it makes up for the film's shortcomings. The slapstick isn't the kind of helpless buffoonery of the Keystone Cops, but rather stems from the officers' involvement in a ridiculous regime, in which they are paralyzed and stripped of their humanity by their devotion to and fear of Hitler. A scene of a Nazi soldier jumping out of a plane without a parachute, influenced by militaristic hysteria, is funny, shocking, and politically astute all at once. Jack Benny's performance is expected and impressive.

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Film puts Kissinger on trial

By Chris Coates

Assistant A&E Editor

When President Bush, compelled by Congress, was forced to create an independent committee to study the government's part in the Sept. 11 terrorist assault, the choice of Henry Kissinger fit perfectly into the Bush paradigm—or, so critics claimed. Many consider Kissinger—the National Security Adviser in the Nixon White House and later Ford's Secretary of State—the master craftsman of modern U.S. foreign policy.

However, his critics—and there are many—consider the Nobel Peace Prize-winning Kissinger a master of government secrecy and an egregious violator of human rights, a la Slobodan Milosevic. Editorials galore, mainly in the independent and foreign press, pointed out Kissinger's ideal qualifications for Bush's panel (even though he voiced concerns with the president's use of force in Iraq).

Kissinger knows a thing or two about keeping things under wraps, a trait that would have likely led to his keeping tight reins on the panel's findings of "intelligence failures." Such derision from the outset, coupled with the former secretary's refusal to identify his

consulting company's foreign clients (including, some say, Saudi Arabia), very well might have led to Kissinger's stepping down from the 9/11 post on Dec. 13.

One such critic was Christopher Hitchens, a Briton and former writer with Vanity Fair and contributor to Atlantic Monthly, Mother Jones, Newsday as well as author of a score of foreign policy-related texts on modern culture. In his book, *The Trial of Henry Kissinger*, Hitchens paints the former secretary (who now heads a foreign interest-consulting firm) as a war criminal on the lam. In 2001, Kissinger was served a warrant in his Paris hotel room ordering him to testify in the matter of Chilean President Augusto Pinochet's assassination in 1976. He has been the subject of war crime charges in England, Argentina and Brazil. And although Kissinger's performance in print is hardly positive, a new film based on Hitchens' text adds to Kissinger's already bruised persona.

Presented by the BBC in its signature documentary format, *The Trials of Henry Kissinger* bridges Hitchens' muckraking accusations with idyllic commentary and footage. The film features interviews with The New York Times' William Safire, a fierce critic of Kissinger's policies in the Vietnam War; Reagan's Secretary of State Alexander Haig; and Hitchens himself. Haig, a close comrade to Kissinger in his White House years, says Hitchens "sucks the sewer pipe." That sentiment is effectively projected onto Kissinger himself.

Director Eugene Jarecki examines Kissinger's early life in Holocaust-era Germany and—though he never says it explicitly—implies the setting had a primary effect on shaping



Photo by Joe Marquet/AP
Henry Kissinger, seen here in 1995, is the subject of a controversial documentary, accusing him of war crimes and other atrocities.

his future stance on foreign policy. In all, *The Trials of Henry Kissinger* paints an ugly picture of a categorically shady man with a grim past. It proceeds at a break-neck pace, layering charge after charge of Kissinger's inhumanity: He jumps ship from the Johnson administration when Nixon wins the election; he draws out the Vietnam War and bombs neighboring Cambodia for Nixon's political gain; he calls for assassinations, overthrows governments and commits genocide against foreign civilians.

In perhaps the most damning hint at the severity of his clandestine relations, Kissinger has practically cut off any effort to publish his personal

documents from his stint in the White House—piquing audience interest about exactly what the former head has to hide. The documents—which most administration staff make public after leaving the White House sans harmful details—are to be released five years after Kissinger's death.

In short, the film outlines Kissinger's "war criminal" label, an idea that Haig shudders to ponder. And if Kissinger's persona is anything like that of the film's vivid narrative, his resigning from the 9/11 commission is hardly due to his own guilty mindset.

The film utilizes the fine art of peppering stock footage with on-screen government documents, many stamped with "for your eyes only."

In a lighthearted moment in an otherwise straight-laced documentary (it's the BBC, recall), Jarecki renders Kissinger as a bit of a celebrity debutant—mingling with celebrities at cocktail parties, gracing magazine covers and otherwise becoming a political pop icon—and before McCain made it chic. In this respect, Kissinger lives for his authority. For him, power and its exertion make him the person he is—a notion *Trials* uses to explain Kissinger's policy choices in the White House.

THE TRIALS OF HENRY KISSINGER



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Featuring: Henry Kissinger
Director: Alex Gibney and Eugene Jarecki

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Brown Sheep Project

Continued from Page 15

Attendees were initially stunned by the troupe's delivery. No fewer than 10 performers were acting out their "identities" as part of the project—which also strived to create bonds between emerging and established artists and to create temporary communities by erasing the imaginary border between the artists and the spectators.

The next three hours would turn innocent bystanders into willing participants with a cultural, generational, spiritual and multimedia mélange of twisted social iconography. Gómez-Peña started the evening sitting quietly in a wheelchair as a techno shogun in football pads, a metal chest plate and painted wrist guards.

La Pocha Nostra artist Michelle Ceballos rubbed a U.S. flag up and down the shaft of an M-16 rifle as Ybarra—wearing little more than blue pockmarks, face paint and a feathered Prince Albert piercing on the head of his penis—danced violently. He took up a bazooka, helmet, goggles and crucifix to combat an imagined enemy as an Apocalyptic Aztec Dancer. On another stage, a female artist in a lace red bra and panties contorted herself into compromising positions.

At first it was impossible for the audience to move around. The placement of the stages and their "exhibits" moved and several of the artists interacted with the audience. Two of them brushed the heads and shoulders of people with their Native-American headdresses as they sifted through the ranks of those trying to find a path from one spot to the next.

The untamed "community" that sprouted during the first phases of the performance exploded with sexual energy. The artists shed all inhibitions, fleshing out the nature of the characters they had worked so hard to represent. On a stage near the entrance, a woman wearing little more than a loincloth fashioned from the Mexican flag sat patiently in the Baddha Konasana—a pose in which her legs were crossed before her and her hands rested gently on her thighs with her fingertips pointed upward.

At one point a tall, dark-haired woman wearing a magnificent headdress approached me. She placed her hand on my chest and then mumbled unintelligible words in a foreign tongue, which were overshadowed by the music playing throughout the evening, itself a perfectly blended mix of the techno, rock and contemporary Mexican genres.

As Underworld's "Born Slippy," made famous by the film *Trainspotting*, bounced in the background, she leaned in to deliver the last of her message. "You should be naked," she whispered convincingly, in a seductive tone that could explain why some people left early and others stayed late.

Suddenly, I noticed that one person who had waited outside patiently near me was completely naked. At more than 6-feet-tall, he was difficult not to notice. The word "Alone" was scrawled on his chest in red lipstick. He became a piece in one of the developing "dioramas" that would consume the rest of the evening.

As Gómez-Peña paced around in green

Thai kickboxing trunks and short red heels, he addressed sculpture of individuals and on lookers that began to form. The artists and participating members of the audience climbed the stage—and on top of one another—resembling mannequins as Gómez-Peña moved their arms, suggested poses and surveyed the results to assure that the sum of the message was not drowned out by any one individual.

The image they bore harnessed corporate symbols to self-effacing effect. They illustrated the sense of victimization by forces commonly perceived as having worth greater than that of human individuals. One member held an oil can near another's mouth. One man pointed a rifle at a baby held by its mother. Another person simulated sodomy—a theme present throughout the performance—while his partner winced in imaginary pain.

As the sculpture froze into position, Gómez-Peña raised the bullhorn to his lips, "We are getting close to the end of western civilization!" While the audience stared agape, he intoned, "Next image, go!"

The human sculpture then disassembled and moved to another stage where Gómez-Peña's instructions involved crafting an image to send to President George W. Bush. As more of the audience joined this stage, other artists continued their performances on their respective stages.

On one stage, a student dressed as a brown-faced maid dusted a statue that looked like Julie Andrews from *The Sound of Music* and sang patriotic anthems before abruptly breaking into a rap. Next to her, two artists simulated sex against an appropriated Columbia Chronicle stand. The dominant character, a man in a short fitted skirt and tall black high-heeled platform boots pounded his female partner against the display.

Back near the door, Gómez-Peña's living piece morphed into a glam-rock like group portrait embodying the antithesis of the homogeny present in Gap fashion ads.

"Let's erase the border between art and life," Gómez-Peña urged via his bullhorn. Once the artists were set—many of them mooning the would-be photographers attempting to capture the image—Gómez-Peña said rather seriously, "Hi President Bush!" He then joined the group baring his own buttocks for the camera, announcing, "This is a postcard from Chicago for President Bush!"

Near 10 p.m., the crowd gathered on a stage with a life-size crucifix at the back of the gallery where artists who had been blending a combination of biblical scenes and BDSM imagery in riot-gear style to shape the final diorama.

As a rendition of "Mack the Knife" made its way out of the sound system, Gómez-Peña and his group sat in a semi-circle at the foot of the stage. Ybarra, the apocalyptic warrior, took with him a mask of the stereotypical depiction of an alien from outer space to the foot of the cross. Kneeling before it, he took a loaf of bread, broke it into pieces, threw the pieces at the cross' center and yelled words in a foreign language—neither



Fernando Diaz/Chronicle

A man test his threshold for pain on his altar-esque platform as part of the 'The Brown Sheep Project.' The performance art series aims to erase boundaries between the performers and the audience.

English nor Spanish. After hurling the last piece, he put the mask on and placed his wrists through ropes on the cross' arms.

One by one the remaining artists took the stage as a Snoop Dogg song blared through the space. Gómez-Peña sent them up one by one, posing them as well. The resulting image encapsulated the theme of the performance: Nothing is sacred or taboo, only that which we allow to be defined as such for us.

The 6-foot-tall naked man stood on one side of the cross. Opposite him stood an actor representing a Muslim man held an M-16 in a soldier's stance. In front of them was a member of the audience, picked only for this scene, with his hands clasped together as if in prayer. In his lap sat the artist in red lace. A man costumed as a Native American held the sage he had been burning all night, holding it in front of him as he knelt before the audience watching offstage.

Each of the individuals who mounted the stage adapted to the metamorphic piece, either grabbing onto an article of clothing or another artist—some twisting

into position between the others. A total of 21 artists built the final diorama.

Ceballos—now clad in a gas mask and a leather bodice with tubes running from its chest to its waist—ran a bow across the strings of the violin on her arm, accompanying an operatic song that played.

Gómez-Peña sat patiently next to this momentary masterpiece, gently pulling the last drag from his cigarette. The gallery fell silent except for the music. Then it died as well. As the audience looked on, the artists stood still. After standing in silence a while, Gómez-Peña pressed the butt of his cigarette out with the heel of his shoe, wondering aloud, "Is this the end? Would you not like to make the last statement?"

Gómez-Peña went on to ask of no one in particular, "When are we going to break the silence?"

But in many ways, countless silences had already been broken. The troupe had already pushed the envelope far beyond the cutting edge to a place where everything is subject to question.

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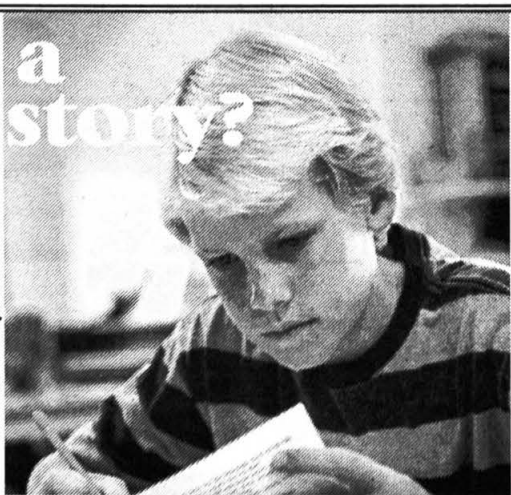
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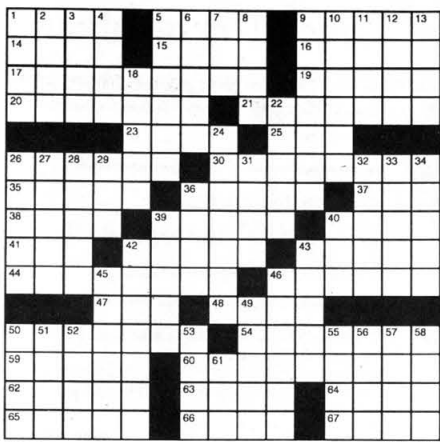
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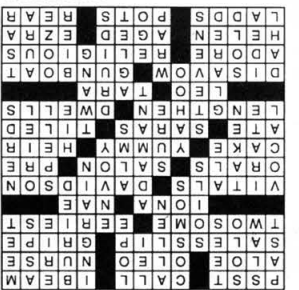
- ACROSS
- 1 Attention getter
 - 5 Telephone
 - 9 Letter-shaped girder
 - 14 Lotion ingredient
 - 15 Butter's bro?
 - 16 RN word
 - 17 Customer's receipt
 - 19 Grumble
 - 20 Pair
 - 21 Most uncanny
 - 23 Hebrides isle
 - 25 Burns' negative
 - 26 Essential parts
 - 30 North Carolina college
 - 35 Some exams
 - 36 Permanent place?
 - 37 Nuptial lead-in
 - 38 Edible first prize
 - 39 M-m-m good!
 - 40 Estate recipient
 - 41 Had a meal
 - 42 Gilbert and Teasdale
 - 43 Like some roofs
 - 44 Extend
 - 46 Resides
 - 47 Gorcey or Kottke
 - 48 Scarlett's spread
 - 50 Repudiate
 - 54 Small, armed vessel
 - 59 Worship
 - 60 Devout
 - 62 Inspirational Keller
 - 63 Elderly
 - 64 Pound of poetry
 - 65 Alan and Cheryl
 - 66 Lobster traps
 - 67 Raise
- DOWN
- 1 Gone by
 - 2 Cabbage salad
 - 3 Fly alone
 - 4 Golf gadgets
 - 5 Universe
 - 6 Witty Woody
 - 7 Waikiki garland
 - 8 Easy stride
 - 9 Impress indelibly
 - 10 Interred
 - 11 Toledo's lake
 - 12 Vipers
 - 13 Get together
 - 18 Makes dirty
 - 22 Diplomatic agent
 - 24 Utterly unyielding
 - 26 Outspoken
 - 27 Really steamed
 - 28 Occupied
 - 29 Public house
 - 31 Charitable donations
 - 32 State of enchantment
 - 33 Bay window
 - 34 Dweebs
 - 36 Confident
 - 39 Uncouth clod
 - 40 Hasten
 - 42 Cat or Ray
 - 43 Nasal tone
 - 45 Stared at fiercely
 - 46 Ancient sorcerers
 - 49 Shoelace end
 - 50 Actress Arlene
 - 51 Notion
 - 52 Auctioneer's
 - 53 Rolled sandwich
 - 55 Coffin stand
 - 56 Seep
 - 57 Emanation
 - 58 Russian ruler
 - 61 Id companion



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From the Food Service Staff at the Underground

Commentary

School spirit can go too far

○ Riots, crazy fans spoil fun for others

By Kristen Menke

Copy Editor

Rivalries between schools are commonplace in college sports. College administrators endorse it and coaches know their jobs depend on a victory. Where a contest between competitors gets out of control is with the vandalism, drunkenness and mob-mentalities that erupt in campus riots.

Nowhere is the rioting fan more prominent than on the campuses of Big Ten schools: Iowa State, Michigan State, Wisconsin, Purdue and its alma mater Ohio State have all had to deal with the costs—monetary and otherwise—when the behavior of fans gets out of control.

However proud I may feel about having attended a Big Ten school, the major distinction that OSU holds in the public arena is that of yearly riots after the OSU-Michigan game. Other schools can brag about research, distinguished faculty and famous alumni. OSU fans can brag about the fact that all three major networks featured the riots on the national evening news and CNN even covered the riots live from Columbus, Ohio this year. Don't you wish you could be a Buckeye?

But, who's responsible for the yearly rioting? Some say it's the police. Others say some fans just get carried away.

Drew Berlan, a student at Columbus State Community College voiced his opinion in an article published in OSU's student newspaper, the Lantern, on Nov. 25. "The police were letting us have fun and burn couches, but people took it too far by destroying cars and light poles," Berlan said. "It's too bad a few can ruin the fun for everyone else."

Did you get that? It's alright to set fire to couches, but it's not OK to destroy cars and light poles.

And even the president of the university is not free from criticism.

"[President Hollbrook] wanted to get rid of alcohol around the stadium, and I know that ticked a lot of fans off," said Gregg Samtomieri, an OSU student in the same article in the Lantern. "She just causes too much hate and hostility by trying to control our behavior."

Well, excuse me. But when did university-sponsored events ever include alcohol for minors? Even if fans were upset with the decisions the university's president made concerning game day, does that give them the right to destroy property, start fires and throw beer bottles at police officers who are trying to keep the peace?

Add to that the fact that the majority of the rioters don't live in the campus area—they don't have to deal with the aftermath. It's not their cars in danger of being flipped and set on fire. It's not their houses that get tear gassed. It's not the rioters who have to explain the damage to angry landlords.

And the media attention this annual ritual gets doesn't help. Getting on the news, no matter what the reason, is glamorous. Being part of something that people talk about, even if it's only to criticize, is alluring. Everyone wants 15 minutes of fame. Devoting so much time to last year's riots and police preparations for possible riots and anything else riot-related doesn't do anything but reiterate the idea that there will be riots.

Don't get me wrong, I'm all for celebrating victory over a hated rival. Rushing the field after the game to take part in the team's moment of glory, that's fine. Even the occasional tearing down of a goal post, that's fine. But that's where it should end. Moving the party from the stadium or the bar to the street just to bring mayhem isn't school spirit—it's stupidity.

Recent Harvard report ties binge drinking to sporting events

○ Study finds sports fans most hazardous when intoxicated

By Laura Jensen

The Daily Iowan

(U-WIRE) IOWA CITY, Iowa—College students who are sports fans are more likely to binge drink than their non-fan peers, according to a Harvard School of Public Health study released last month.

The study showed that among students who drink alcohol, 53 percent of athletics fans usually binged when drinking—compared to 37 percent of female and 41 percent of male non-sports fans. Also, fans were more likely to consider getting drunk a primary reason for drinking and were more likely to have drunk at least 10 times in the past 30 days.

Iowa City police Sgt. Mike Brotherton said public-intoxication arrests, a good sign that an individual has been binge drinking, are higher on home football weekends. Public-intoxication arrests from Aug. 1 to Dec. 16 were as high as 42 on home football weekends and 23 on away game weekends, but on weekends without a game, the totals were as low as three. Most of those arrested were people of college age.

"There is a tradition of tailgating, and the drinking goes on for a long period of time," Brotherton said. "They drink before the game, after the game, and later that night."

The survey was conducted at 119 nationally representative four-year universities in 39 states involving 14,000 students. The study is based on a survey, conducted in

1999, in which fans are considered those who said that attending sporting events is "important" or "very important" to them.

Mike Porter, the owner of One-Eyed Jakes and the Summit, said his bars sell approximately 25 to 30 percent more alcohol on home football weekends. He added that the numbers also went up for major sporting events that do not involve the Hawkeyes, saying that his establishments opened at 6 a.m. and were packed for the soccer World Cup. Andrew Black, the general manager of the Iowa City Vine Tavern, said sales on football weekends have been "absolutely" higher with the Hawks' great season.

Carolyn Cavitt, the acting director of the Stepping Up Project, said the group was aware of the study and was not surprised by the findings.

"It just supports the need for our work and the need to continue our focus," she said.

The study attributes the problem to the saturation of alcohol-industry advertising and sponsorships, which students have observed since they were children. Binge drinking around sporting events is a cultural expectation that has been around for a long time, Cavitt said.

The study shows that sports fans were more likely to have alcohol-related problems ranging from academic problems to alcohol-related injuries to sexual violence.

Students at schools where 40 or more percent of the students declared themselves fans were more likely to experience second hand effects from binge drinking, with almost half reporting that they had been assaulted, had study time disrupted, or property vandalized.

Kass

Continued from Back Page

billboards, signs, even on unsuspecting cameramen. This is usually carried out by a posse of Kass supporters, some of whom favor wearing green Army helmets and fatigues.

They made themselves noticed during the Olympics by parading an inflatable male doll among spectators. Kass, a Hamburg, N.J., native, referred to it as the team manager.

Nine of 30 riders in the slopestyle competition were sponsored by Grenade. The Kass brothers, who live near California's Mammoth Mountain, started the company without a product. All they had was a logo. The gloves came later.

Gloves or no gloves, snowboard kids ate it up.

"The perception of him is that he's this aloof, stoner kid that's a skate rat," said Bob Klein, Kass's agent. "He's a really focused person who is really smart. People totally underestimate his intelligence."

Partway through 2002, the company had made nearly \$1 million this year in sales of gloves, T-shirts, sweat-shirts and hats, according to a story in November's Outside magazine.

That's in addition to the estimated \$200,000 Kass will make this year from his snowboarding endorsements, Klein said, double the annual amount he made before the Olympics.

"Grenade Gloves has become the full 'Kilroy is here,'" Richards said. "It's everywhere. They hit the nail on the head right when it needed to happen."

Other companies started spray painting their logos. At BRECKINRIDGE, Army green and fatigue patterns were in.

As for Kass, he was the only guy competing in head-to-toe light brown. If spray painting has become passe, Kass isn't letting it bother him. He's going in another direction with equal glee.

"We have a die-cut machine now," Kass said Dec. 15. "We can produce mass quantities of enormous die-cut stickers. Kids are going to be stoked."

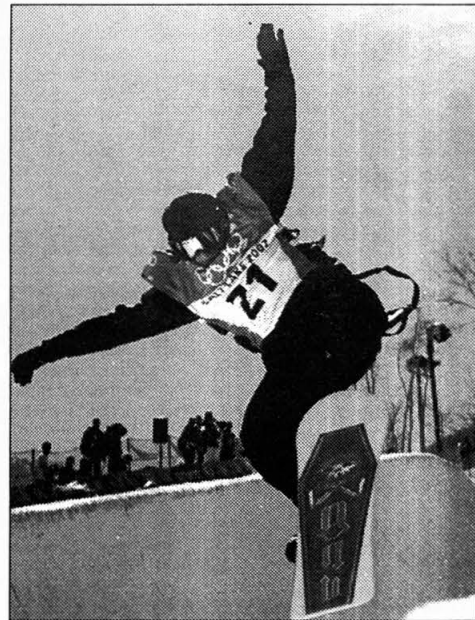
He's a successful entrepreneur, draws cool designs on his snowboard, and sang with a high school band called Bent Metal. So doesn't that snowboard stereotype bug him?

It doesn't seem to.

"It's just weird," he said. "You're hanging out with your friends and you're all kids, so then you're labeled a punk by the media. We're all kind of punks, but it's been printed more about me than anybody else."

In his first major competition of the season, Kass didn't seem disappointed by the mellow atmosphere at BRECKINRIDGE. The music blared and the announcer tried to get a subdued crowd going to no avail on the 15th.

That appeared to be fine with Kass. He recently pur-



Danny Kass won a silver medal in the men's halfpipe at the 2002 Winter Olympics in Salt Lake City.

chased a snowmobile "so I can go into the backcountry and injure myself" and a 31-foot 1996 Winnebago Warrior, so he and his buddies can tour the country, making competition stops along the way.

He's also putting together a Grenade team video, due out in September. Its working title: Night of the Living Shred.

"I'm just trying to have more fun," Kass said. "Not just focusing on halfpipe training."

If you press him, Kass will admit to pride in his versatility. That shows in his slopestyle skill, which he demonstrated at BRECKINRIDGE. Kass finished 10th in the obstacle-course event most riders say is a truer measure of skill than the halfpipe. Few are good at both.

"He's not just a pipe jock," said Grant Glenn, 19, of Steamboat Springs. "Powers can go bigger, but Danny Kass has more tricks."

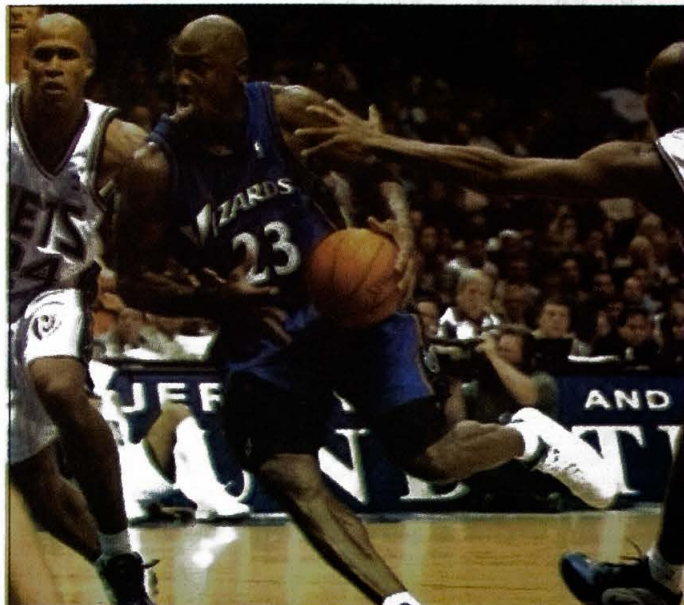
And Kass, it's clear, has just as many up his sleeve as on a snowboard.

Corporate sponsors dominate sports

○ Businesses budget tens of millions of dollars for endorsements, advertisements



AP Photo/Mark J. Terrill



AP Photo/Bill Kostroun

Michael Jordan (Left) and Tiger Woods have become two of the most marketable athletes in all of sports and have earned millions of dollars from endorsements.

By Dustin Klass
Sports Editor

One of the most common sayings in sports is that "it's a business." And when players get traded, they understand that "it's a business."

That has never been truer than in today's sports. Sports are no longer just the actual games played. Billions of dollars are invested every year into sports advertising.

CBS, ABC, ESPN and FOX have dished out a combined \$17.6 billion for the rights to broadcast NFL games. FOX paid Major League Baseball \$2.5 billion to broadcast all postseason games and the games of the week during the summer. NASCAR, which is the fastest growing sport, received \$2.4 billion from FOX, NBC and TNT. And, as for the money networks will pay for the rights for sporting events, the list goes on.

ABC had the rights to broadcast all of the BCS bowl games, but according to the Associated Press, ABC paid \$20.5 million alone to broadcast the Rose Bowl.

The reason networks are willing to pay so much is that sports involve a lot of passion. And the networks know people will tune in to the big games and

that they cannot only sell advertisements at ridiculous prices, but can also promote their own prime-time shows.

For last year's Super Bowl between the New England Patriots and the St. Louis Rams, FOX sold advertisements for \$2 million for 30-second commercials. The Super Bowl is the most-watched sporting event in the United States. As such, FOX advertising executives were able to set the price they desired for advertising.

Do you think the networks are crazy for spending astronomical amounts just to broadcast sporting events? Well, the green that corporations fork over for naming rights is pretty astonishing too.

Reliant Energy will pay the Houston Texans \$10 million annually until 2032 to have its name plastered all over the new facility where they play.

The NBA's Atlanta Hawks receive \$9.3 million a year from Royal Phillips Electronics for the naming rights to their new arena until 2019.

There has been a huge debate as to whether the Bears will sell the naming rights of the renovated Soldier Field. However, Mayor Daley said the name "Soldier Field" is safe for now. Selling the naming rights could mean an extra \$300 million to the Bears, but war veterans are trying their best to prevent it from happening.

Endorsements are another area in

which businesses invest a lot of money. Former Bulls star Michael Jordan makes \$40 million a year on endorsements. When he came out of retirement before last season, his salary from the Washington Wizards was \$1 million. In 1998, his last season with the Bulls, he earned \$31.3 million. According to KnoxNews.com, Jordan's net worth is about \$398 million.

Jordan has endorsed Nike and Gatorade for many years—and has also endorsed about 70 other products since being drafted by the Bulls in 1984.

Tiger Woods is just as marketable as Jordan. According to MSNBC, Woods makes \$54 million in endorsements. He made \$9.1 million on the golf course in 2000 and his father Earl Woods said he expects Tiger's net worth to eventually exceed \$5 billion.

"If things continue and he remains healthy, there's no limit," Earl told Golfweek, adding that \$5 billion "might be on the short side."

Nike pumps millions of dollars into stars like Jordan, Woods, Vince Carter, Marion Jones and Mia Hamm.

All the endorsements must be paying off because, according to thestreet.com, Nike brought in \$2.8 billion in revenue in 2001.

Mark Cuban, the flamboyant owner of the Dallas Mavericks, has been jumping on the endorsement bandwagon as well.

As a result of his popularity and the team's success, the Mavericks have brought in \$20 million in sponsorship revenue since Cuban bought the team for in 2000.

Cuban said that he's willing to do any and all promotions as long as the money is right.

"I'm part of the product line and I'm for sale," he told espn.com. "I will support any major customer of the Mavericks. If the price is high enough, I will at least consider it."

Cuban bought the Mavericks for \$280 million. That is a boatload of money, but nothing compared to what some other teams are worth.

According to Forbes Magazine, the Washington Redskins are valued the highest out of any professional sports franchise at \$845 million. Daniel Snyder, along with two business partners, bought the team for \$800 million in 1999.

The Dallas Cowboys (\$784 million) and New York Yankees (\$730 million) hold the second and third spots.

Here is some more food for thought: The average salary for MLB players is \$2.3 million. And in 2003 every team in the league will have an average salary of \$1 million for the first time.

Are you ready to drop out of school and work on your curve ball yet?

Olympic boarder making it in slopes, business

○ Silver medalist using punk image, fame to make glove company successful

By Meri-Jo Borzilleri
The Gazette

BRECKINRIDGE, Colo.—Danny Kass, the 2002 Olympic silver medalist in snowboarding, is notorious for both ducking and toying with the media.

Ask around for the best approach to get him for an interview, and those who know him well shrug and say, "Good luck."

"Danny's on his own program," they say.

That's true, and not just for inter-

views. The stoner-punk label he was tagged with at the Games only begins to describe Kass.

He's the most intriguing member of Team Sweep, three snowboarders who electrified Salt Lake in February. Ross Powers, Kass and J.J. Thomas vaulted their sport into the mainstream by taking gold, silver and bronze in the half-pipe.

It's not just because Kass, 20, might possess the most natural talent of all three. It's also because he's good at being bad.

Being bad is a trait in diminishing supply as snowboarding becomes more

corporate.

Kass' answer: the "un-corporation." He and his brother, Matt, started Grenade Gloves, a company popular in snowboarding circles for its underground appeal and guerrilla marketing techniques.

Kass' post-medal partying in Salt Lake caught attention. So did his old-school attitude.

"He's a throwback to when snowboarding was, 'If you don't like me, you can shove it,'" said Todd Richards, 32, a 1998 Olympian in snowboarding. "Danny's really smart. He just acts like an idiot sometimes. But that's his mar-

keting. He's got a long career ahead of him. I think he's great."

Competition organizers take Kass' behavior in stride. At the Pro Nationals, a Vans Triple Crown of Snowboarding event in BRECKINRIDGE the weekend of Dec. 14, he was moved to a halfpipe heat later in the morning Saturday. People know he likes to sleep in.

They also know he'd rather appear on a box of Count Chocula instead of Wheaties, and eat at Taco Bell.

Grenade marketing involves spray painting the company's grenade logo on

See Kass, page 23